

# MUSICAL COURIER

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NEW YORK, WEDNESDAY, OCTOBER 1, 1902.

WHOLE NO. 1175.



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PARIS, SEPTEMBER 11, 1902.

THE usual signs betoken the advent of the autumn and winter seasons in musical and theatrical affairs. The Opéra in Paris never closes, but the principal singers are given a certain leave of absence, their roles being then taken up by the more recent additions to the company, who have to pass through the repertory; in other words, sing all the stock operas. As the more prominent singers have returned, or are about to return, the announcements of the Opéra bear the legend "r'entrée" of Delmas or Acté, or whoever the artist may be whose return to active service is announced. Paragraphs in the papers also inform that public interested in such matters of the acceptance of such and such an opera or play by certain managers and its speedy production. I have already written of the promises put forward by the two subventioned operas. I will keep you informed from time to time of such of these promises as may be fulfilled. Very little, if anything, is known as yet of the concert season, which begins later. The Opéra Comique reopens September 16 with "Le Roi d'Ys," and like the Opéra puts forward the usual works of the repertory before producing any of the new works that may have been accepted during the last season.

Program for the Opéra: Monday, "Faust" (return of Delmas); Wednesday, "Lohengrin" (return of Acté); Friday, "Samson et Dalila."

Grand Palais Concert: "Scènes Pittoresques" (Masse-net); Berceuse, "Jocelyn" (Godard), M. Touche; air from "Lakmé" (Delibes), Mr. Lubet; "Rhapsodie Norvégienne" (Lalo); "Les Bœufs," old song, Mr. Nivette; "Rienzi," entr'acte and prayer (Wagner); Cantabile, op. 11 (Tchaikowsky); air from "Magic Flute" (Mozart), Mr. Nivette; "Fantaisie Appassionata" (Vieuxtemps), violin, Mlle. Duval.

Several prominent exceptions apart, the husband of a prima donna is not as a rule a very distinguished personage, his role in the drama of life being somewhat effaced by the more prominent part played by his spouse. The Count Angel de Casa-Miranda, whose death occurred last week at Garbo, although best known as the husband of the once celebrated singer, Christine Nilsson, still had some claims to celebrity on his own account. His title was a comparatively modern creation, and he had been secretary to the Council of Ministers in the time of Canovas, at Madrid. The Count Casa-Miranda was well known in Paris during the gay, extravagant times of the Second Empire. Coming to the French capital as a young man, possessed of a large fortune and captivating manners, he very soon became a prominent figure in the salons of the aristocracy, particularly at those houses where gaming for high stakes was in vogue. At one of these, the house of Madame Barucci, Count Casa-Miranda lost at play in one night the sum of 100,000 francs (\$20,000), which, it is said, he paid on the spot in bank notes. Owing to suspicion of unfair play, however, the winners had to appear and answer charges preferred against them before the police magistrates. The Duke de Grammont-Caderousse and other notabilities who had shared in the game were cited, and appeared as witnesses. This and similar losses soon dissipated the fortune of Count Casa-Miranda, but being evidently a man of resources he became journalist, and in that capacity was attached as Spanish correspondent to the *Gaulois*. This was at the time of the internal difficulties in Spain which led to the dethronement of Queen Isabella, who came to Paris and has since habited the beautiful palace at the corner of Avenue Kléber and rue Pauquet, well known to Americans visiting here as being opposite to the United States Embassy.

It is said that during the Franco-Prussian War of 1870,

Casa-Miranda wrote several articles to the Spanish journals, in which he espoused very warmly the cause of France. Bismarck, being annoyed at the tone of this correspondence, had him arrested at Versailles during the armistice, and sent him prisoner to Mayence, from where he escaped.

The Count Casa-Miranda was married twice; he leaves a daughter by his first wife. Mme. Christine Nilsson, his second wife, to whom he had been married about fifteen years ago, was a very distinguished singer, equally well known and successful in both the operatic and concert fields. She was born in Sweden of very poor parents, and having by her musical talent attracted the attention of a wealthy woman was sent to Paris to study. I think her first appearance was in the character of Violette in "La Traviata" at the Théâtre Lyrique. Nilsson was also a great favorite in the United States. She was a member of the Abbey-Grau company formed for the opening of the Metropolitan Opera House, New York, in 1884. That was the memorable season when there were two companies giving grand opera in Italian at one and the same time—Mapleson, with Patti as bright, particular star, at the Academy of Music, and Abbey-Grau, who had secured Christine Nilsson, at the Metropolitan. Both managers lost money. The other sopranos were Mes. Fursch-Madi, Valleria (Mrs. Hutchinson) and Sembrich. The opening opera was "Faust" (in Italian), with Nilsson as Marguerite. In the scene of the "Jewel Song," on opening the casket left by Mephistopheles, Nilsson discovered, to her agreeable surprise, that very beautiful real gems, presented to her by the stockholders of the new house, replaced the usual property necklace, &c. One of these ornaments was a long, flexible wreath of gold leaves, on each of which was engraved the name of an opera or a character that Nilsson had sung. It was during this season that Sembrich made her first appearance, appearing in all her best roles—Lucia, Amina, Giulietta, Gilda, &c.—with but moderate success. As the management had lost \$80,000, a benefit was given to Abbey. For her share of the performance Sembrich sang the lesson scene from "Il Barbiere di Siviglia," introducing Proch's Air Varié, "Ich liebe dich," by Grieg, in German. This accomplished artist also in the same scene played the "Andante et Rondo Russe," by De Beriot, on the violin, and a waltz by Chopin on the piano. Although this delightful singer and clever woman did not achieve all the success her merit entitled her to in her first season in New York, I am told that this neglect has been amply atoned for by the sympathy and favor shown to her later. This was the season in which "Gioconda," by Ponchielli, was also produced for the first time in America, with Nilsson as the heroine, Fursch-Madi as Laura and Scalchi as La Cieca. Roberto Stagno, the tenor, for whom Abbey had paid a forfeit of 35,000 frs. in order that he should be released from his contract at the Teatro Reale, of Madrid, also made his debut as Manrico in "Trovatore," meeting with enormous success. He was a coarse, boisterous singer with a phenomenally powerful high C. After his successful season in America he came to Paris for a season of opera at the Théâtre Italien, appearing as the Duke of Mantua in "Rigoletto," and was roundly hissed. Which shows how difficult it is, even for an operatic tenor, to please everybody. Boito's "Mefistofele" was also given the same season with an extremely good cast, Nilsson, Trebelli, Campanini, and the English bass, Novara (John Nash), as Mefistofele.

I do not know if I am contributing to the very great réclame that Mascagni is receiving prior to his visit to the United States by mentioning the following gossip. My authority is *Le Monde Musical*. It appears that Mascagni had been commissioned to write some music to accompany a play by Hall Caine, taken from his romance "The Eternal City." Says *Le Monde Musical*: "This romance contains a number of pages in which Rome is mocked and calumniated beyond measure. Very strange incidents are narrated in the book, as ministers repairing to the Vatican during the night to confer with the Pope; the Pope organizing processions in the streets of the capital; capital punishments taking place on the Piazza del Popolo, &c."

"Several Italian journals called upon Mascagni to abandon his project of writing music to this play but without effect. To his friends the composer has declared that he was not commissioned to illustrate by his art in any shape or form the book of Hall Caine, but rather a play taken from the romance, 'a play full of sentiment and passion, neither of which had any nationality.'

"Matters for the present are stationary. Several of the Paris journals refuse to believe in what is called 'Mascagni's treachery,' reminding him that he is considered as 'the hope,' as a human symbol of Italian artistic activity,' as the 'Il musician par excellence.' And they conclude in these terms: 'We have felt in your music the expression of ourselves as a people, the expression of life such as it is to us; quick, impetuous, full of poetry, in love as well

as in death, in sorrow as well as in joy; and you consent to be the exponent of Hall Caine!'"

The play recently read by the celebrated Russian author, Maxime Gorki, to the company of the theatre in Moscow certainly promises by the number and variety of its characters, scenes and incidents to be full of movement. It is in four acts, the first, second and fourth of which take place in a night refuge; the third is in front of the same building. The principal characters of the drama who are sheltered in this lodging are: a ruined baron; a philosopher of profound studies who is seeking to revive courage and hope in his fellows; an actor addicted to liquor, who finally dies of del. trem.; a locksmith, injured by his work, and therefore without employment; a female thief; a female devourer of novels who wants to recreate an ideal life; a moralist, who is loved by the female proprietor of the night refuge. Pepel, the moralist, prefers, however, the daughter of this woman; both of these female characters have a very vivid past; this leaf they are anxious, however, to turn and begin a clean page. The piece ends very tragically, all the characters become insurgents or anarchists; the moralist Pepel murders the owner of the lodging house who is in love with him, and the pretty Natascha, her daughter, commits suicide.

SEPTEMBER 18, 1902.

To cut off the subvention of the Opéra, Opéra Comique, the Théâtre Français and Odéon has been the subject of a bill brought before Parliament by M. Firmin Faure, which has caused somewhat of a sensation. It is only the truth to state that two of these houses, viz., the Opéra and the Théâtre Français, are among the great attractions of Paris. For a great many foreigners the city would be deprived of one of its great fascinations were the Opéra to cease to exist, or if its performances, characterized as they are by splendor and magnificence, were shorn of their accustomed lavish expenditure. Still the bill is before the house, and has been voted for by certain members, more particularly those from the provinces. These members are against the principle of state subsidized theatres, on the ground that it is Paris only that profits by these subventions, seeing that each provincial town has to support its own theatre.

M. Beauquier, a member of Parliament and writer on various subjects, particularly on art matters, is strongly in favor of decentralization. He says: "Just as certain sovereigns allow from their own private treasury occasional sums to certain theatres in order to maintain a certain standard of excellence, so one can admit that in a democracy, where the people is king, this example may be followed. Musical and theatrical art is certainly fallen very low in certain places, and demands that certain sacrifices should be made in order to raise it to a better standard. A theatre subventioned can be of material assistance to young authors, and particularly to musical composers, in that it gives them access to stages that would remain closed to them by directors, more occupied with their own personal gains than the interests of art."

"From this point of view it stands to reason that the subvention should be reserved for the production of the works of authors not known to the public; otherwise there is no reason for the subvention. Following this argument, those theatres that are subsidized by the contributions of the people ought to offer a certain number of places to workers, either free or at all events accessible to slender purses. At present, however, the subventions granted only benefit the rich and those who are comfortably off, who pay less expensively for their places, owing to this Government assistance. By the same logic the state should allow some of the manna of its subvention to fall also on the theatres and concerts of the provinces."

This is the year for the biennial competition for the Anatole Crescent prize for opera. This prize founded some thirty years ago awards to the fortunate musician whose work is judged the best a sum of 2,500 francs (\$500), and if any theatre undertakes to mount the work a sum is allotted to them of 10,000 francs (\$2,000).

The poem selected by the committee this year to be set to music is a lyric drama "Le Puits," in two acts, by A. Dorchain. It has just been issued from the Department of Fine Arts. It is permissible also for the composer to select any other "book," provided that he and the librettist conform to certain rules, which are issued by the same department, but of the ten works that have gained the former prize one has been produced at the Opéra and seven others at the Opéra Comique.

Recently died at Milan, Teresa Stoltz, a singer who was at one time renowned. She it was who created the role of Aida, if I am not mistaken, when the opera of that name was first produced at Alexandria. Stoltz also sang the part in Paris and created great enthusiasm. She was also selected by Verdi to sing the soprano music in his Requiem Mass in conjunction with the equally famous

mezzo soprano Waldmann, who was a superb Amneris. This Stoltz is frequently confounded with another equally eminent singer, Rosine Stoltz, of a different character of voice, and who was leading forte chanteuse at the Grand Opéra in Paris for a number of years. It was Rosine Stoltz who created the roles of La Favorite, Le Reine de Chypre, and Odette in Halévy's opera of "Charles VI." Of this last opera only the great scene, "Humble fille des champs," for contralto, remains, and in the dearth of striking and dramatic music for this type of voice, is quite worthy of being brought up from oblivion. This opera was to have been revived for the opening of the present lyric season at the Théâtre Sarah Bernhardt. As the plot turns on the hatred of one of the principal characters, Odette, for England, and some very violent and denunciatory passages occur, expressive of antagonism to "perfidious Albion," it was thought best, as the present King of England was then seriously ill, to change the opening work. Rosine Stoltz is still alive in Paris at the age of eighty-seven years.

Nothing of importance has been produced during the present opera season at the above theatre, with the exception of "Charlotte Corday," by Alex. Georges, of which I wrote last week. The music certainly bears listening to, and bears the impress of a thoughtful musician. The opera is played on alternate nights, the other works being, up to the present, "Si j'étais Roi," by Adam, and the old and nearly forgotten (except in the provinces) opéra comique, "Le Voyage en Chine." In rehearsal are, I believe, the perennial "Trouvère" ("Il Trovatore"), and several other popular Italian operas, such as "Lucia" and "Don Pasquale," also a new work in four acts, "Flamenco," words by Henri Cain, music by Lucien Lambert.

The rumor that changes were about to take place and that M. André Messager had resigned his post at the Opéra Comique proved to be mere gossip without foundation. M. Albert Carré, the director, having publicly denied having received Messager's resignation of his position of musical director.

Rehearsals are taking place daily of the following new works: "Carmélite," by Reynaldo Hahn, and "Muguette," by Edmond Milla. Among the earlier revivals will be that of Saint-Saëns' opéra comique, "La Princesse Jaune." This work, said by many to be one of the most charming of the composer's operas, dates from about thirty years back, 1872. *Le Monde Artistique* points out, however, that it was somewhat severely handled by the music critics on its first production, who found it "disconnected and obscure," and who also declared that "the modulations were vague and too frequent." One of these dispensers of fame wrote that if Saint-Saëns wilfully intended to avoid the paths "already known to musical art, he had admirably realized his intentions, but that he had done it with rare disinterestedness, seeing that by so doing he had seriously compromised his own future."

It is confidently asserted in Paris that Gunsbourg, who produced "La Damnation de Faust," of Berlioz, at the Opéra, of Monte Carlo, is entrusted with the task of mounting the same work at La Scala, of Milan, where it will be given for the opening of the season about the 26th of December next. Gunsbourg claims, and has tried to prove, that this work of Berlioz was originally destined for the stage. Be that as it may, just at present it seems an example likely to be followed in other quarters, seeing that Massenet has just authorized the director of the Nice Opera to produce his oratorio—I believe the composer calls it an oratorio—"Marie Magdeleine," which will be given with scenery and costumes as a stage piece, and Gustave Charpentier has rearranged his symphonic poem, "Vie du Poète," for a Parisian theatre. It is to be rechristened "Julien," and will form a sort of sequel to "Louise," the

successful opera or musical romance, as he terms it, by the same composer.

The Sunday afternoon concerts at the Grand Palais were resumed last week, where one hears a very capable orchestra, and occasionally vocal soloist at a very small cost. The following was the program, built, as will be seen, to attract that section of the public which prefers a light, popular class of music, although orchestral numbers of a heavier character are frequently interspersed:

"Rienzi," overture, Wagner; "Chant du Soir," Schumann; "Dances des Sylphes," Berlioz; "Hérodiade," air from Massenet, sung by Stamler, of the Opéra; Symphony, Mozart; "Le Tasse," air from Godard, sung by Mlle. Lucy Foreau; "Scènes Pittoresques," Massenet; "Tannhäuser," air from Wagner, sung by Stamler; "Jocelyn," Godard; "Arioso," Delibes, sung by Mlle. Foreau; "Ave Maria," Schubert; "Le Reine de Saba," Gounod.

The Opera La Monnaie at Brussels will give this coming winter Goethe's drama of "Egmont," with the well known music.

Very excellent performance last night at the Opéra of "Lohengrin" for the 202d time. What changes since its first stormy production in Paris at the Eden Theatre in 1887! Although the principal artists in their lines of business (chefs d'emplois) are absent on their holidays from the subventioned theatres, yet one frequently hears very good performances, indeed, given by the singers of the second and third rank. As these latter do not get a chance in the principal roles, except in the summer, there is an earnestness and spirit of emulation apparent in their work productive of very excellent results. On the 17th of next month, "La Navarraise," opera by Claretie and Cain, music by Massenet, originally produced at the Opéra Comique, will be transferred to the Opéra. Madame Nuovina will sing the principal soprano part, which she created in Paris.

Program for the week: Monday, "Guillaume Tell"; Wednesday, "Lohengrin"; Friday, "Faust."

Schurmann is an impresario who for a number of years has conducted the tours of famous artists in Europe. Among them, Coquelin, Sarah Bernhardt, Adelina Patti. His experiences with these last three he has incorporated in a book called "Les Etoiles en Voyage." A curious trial came up again last week before a Paris tribunal between this same Schurmann, and Antoine, the director of the theatre in Paris bearing his name. In the month of July, 1894, Schurmann signed a contract with Antoine, by virtue of which he undertook the management of a tour in Europe by a company of players headed by Antoine. Two months later Schurmann left the company in Rome to get along as well as they could, either to stay there in the Eternal City for the rest of their natural lives or walk back to Paris, whichever pleased them best. This is a little interesting peculiarity that some impresari have. The French Embassy in Rome interested itself on behalf of the luckless performers. Then the present lawsuit between Schurmann and Antoine, which, on one legal pretext or the other, has dragged on until now. The impresario pleads that if the tour was interrupted, the fault was due to Antoine, who wished to return to the Gymnase Theatre in Paris to create a role in "Age difficile," a play by Jules Lemaître.

To this charge the defense was that this engagement of Antoine at the Gymnase was the effect of the broken tour, and not its cause, as owing to the troupe being abandoned by Schurmann, he was compelled to seek another engagement. After both sides had stated their case, the matter was deferred for a couple of weeks for judgment. The case has been before the different courts for eight years.

DE VALMOUR.

## THE WAGNER CYCLE IN MUNICH.

By MADAME LANKOW.

MUNICH, SEPTEMBER 11, 1902.

**B**EING here with several artist pupils for the Wagner cycle, it may be interesting to your numerous readers, many of whom support our great art, Music, to read something of the new Wagner Mecca, Munich, and of the performances at the Prinz Regenten Theater, consisting of "Tannhäuser," "Lohengrin," "Meistersinger" and "Tristan und Isolde."

The house is beautiful; the acoustics all that could be desired. The performances are packed, and the audiences, expectant for the highest, delighted. The greatest contingent is French and American. Everyone feels this wonderful atmosphere of art, which at once appeals to one's noblest senses.

Suddenly the brilliant auditorium darkens, and out of the sunken and covered orchestra come the first chords of the opera to be given. What a boon to the singers is this covered orchestra!

What magnificent effects and colors this Münchner Orchestra is capable of giving under its leader, General Music Director Herman Zumpe! I mean I never heard the like of it. All those nuances which Wagner wanted now in this orchestra group, now in another, from the most delicate *pp.* to the most brilliant *ff.*, can only be revealed in their most plastic beauty, never protruding, by the covered orchestra. The brass sounded simply mystically beautiful. I could not help thinking what the wealth in New York would be able to create for its musical enthusiasts if they only knew what they could get from all the wonderfully gifted home talent and foreign contingent living in New York. A permanent orchestra with a leader like Herman Zumpe would do more for the education of humanity than many other efforts for that aim.

The next surprise was the chorus. In the Metropolitan one has learned to forget how superb a chorus can sound. The dynamic shading in the ensemble was so positive that it sounded like four immense solo voices, and the development from a most delicate *pp* to a splendid *ff*, was at times overwhelming, never to be forgotten. The "Prügel-scene" in the "Meistersinger" I have for the first time really heard as it reads in the score, each theme, either in the orchestra or chorus, coming out with outstanding plasticity. When the "Wachau" and last chorus, "Ehrt Eure deutschen Meister," had died away, there were not many dry eyes in the house. This splendid work is done by Chorusmaster Rasbach, and after such impressions to think of the old, shrieking and belching Italian Methuselahs of the Metropolitan! There is fine material in New York, and drilled in the same way would equal this chorus here.

The orchestra is the first star through its leader, Herman Zumpe, and the chorus the second star of these performances.

Concerning the soloists, we know some of them in New York: Nordica, the adored Ternina, whom none in her line equals; Bertram, who has deepened in interpretation, but who uses his beautiful voice eight times out of ten recklessly, and too often likes to show his power.

An excellent performance was the Telramund of Herr Feinhals, and also the Beckmesser of Herr Nebe, of Berlin.

The rest of the singers, belonging mostly to the average plane, evidently did their best, especially in splendid diction. None of the women, however, except Ternina and Nordica, are what we term vocal artists. But I know that an idol can be found for New Yorkers in the tenor Knot. Indeed, for years I have not heard a more beautiful and satisfying voice and singer than this man. His Tann-

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häuser and Stolzinger were electrifying. Besides he is of good and sympathetic appearance and a splendid actor. Taught and drilled by the institutor and genius of these Münchner Festspiele—Ernst von Possart.

And the mise-en-scène! I really did not know there could be found so many new points in operas one has grown up with. Ernst von Possart is deserving of all the admiration he receives, for he is really a creator of new, always beautiful and artistic ideas, executed in the highest degree of artistic stage management. Behind us sat a whole row of Americans, and we heard them say: "After this the Metropolitan seems nothing but a barn!" I think I agree with them.

"The Meistersinger" was as great a musical comedy—as it should be—as "Tristan und Isolde" a tragedy—the last under Hofcapellmeister Fischer. The orchestra splendid, and Ternina, the unrivaled Isolde, appealing always and ever to one's sentiment and intellect. What a loss for New York that she refuses to come on account of the scenic effects at the Metropolitan! Of course, after having witnessed the gorgeousness in the minutest item here, nobody can blame her.

Forchhammer, the Tristan, earnest and enthusiastic ever, left only the right voice for it to be desired. The whole medium is wooden and "Klanglos," yet there is some brilliancy in the notes from above F to A.

Klöpper was a fine King Marke and Bertram a convincing Kurwenal. The Brangäne, Frau Staudigl, with her shrill voice, set everyone wild. The rest of the cast was on the average.

Next summer will be devoted to a perfectly new production, musically, dramatically and scenically, of the "Ring des Nibelungen" in the Prinz Regenten Theater, and I am sure it will fulfill the highest demands on art, with two such geniuses to execute it as Ernst von Possart and Herman Zumpe.

#### Ada Crossley.

MISS ADA CROSSLEY, the Australian contralto, has made many and notable successes since her début in London in 1895. She stands high in the world today as an oratorio singer, and at the great English festivals, as at Worcester last week, she scored triumph after triumph on the programs with such artists as Patti, Melba, Calvé, Albani and Brema, whose rank is already acknowledged in America. In recital, too, Miss Crossley's fame is exalted abroad. Miss Crossley's time is booked solid abroad up to the middle of January, 1903, but she will reach America for engagements in Washington, D. C.; Baltimore, Richmond and Norfolk the first week in February.

#### William E. Harper.

ARRANGEMENTS have been completed for a recital on October 30, 1902, at Summit, N. J., by Mr. Harper, assisted by Hans Kronold, cellist, and Bruno Huhn, accompanist.

Summit society leaders and a number of New Yorkers are acting as patrons, and the event promises to be a musical treat. Mr. Harper will sing songs by Martini, Beethoven, Handel, Secchi, Tschaiakowsky, Giordani, Korby and others.

#### Maconda Engaged.

ME. CHARLOTTE MACONDA has been engaged by the Minneapolis Teachers' Club for a song recital November 25. Several efforts were made in Minneapolis last season to secure Madame Maconda for a date there, but her bookings on the Pacific Coast lasted until just time for her to return to meet important Eastern engagements. The Teachers' Club has, therefore, already secured an early date for this popular and brilliant young soprano this season.

### A PLEA FOR COMPOSERS.

A CUSTOM, brought over from England and rapidly gaining ground in this country challenges a word of opposition before it gets beyond bounds and makes impossible the setting of modern words to modern music.

Perhaps by stating a few facts the case may be most easily made plain. For instance, a composer happens upon a volume of poems in which he finds some verses suggesting a musical thought, which develops into a song. The composer, remembering that the poem is by an English poet, published in New York and copyrighted in England, writes to the publisher asking permission to print the song; the publisher replies, granting permission, provided the composer see that the name of the poet, the name of the volume from which the verses are taken, and the name of the publisher all are printed on each copy of the song, and, in addition, that the composer send the sum of \$35 to the publisher for the use (not exclusive) of the verses, \$25 to go to the poet and \$10 to the publisher. A similar application to another publisher for permission to print a song brought the same answer, with the difference that the sum demanded was \$15, and in this case the poem was by an American, published in America.

Now the practical side of the matter is this: The first song in question would sell perhaps for 40 cents a copy, catalogue price. As the composer's royalty is 10 per cent. on this price, it would be necessary to sell 900 copies of the song to cover the fee of \$35 to the poet and publisher before the composer could receive a penny. Now, everybody knows that few songs sell more than 900 copies and that many sell less; so it is all a lottery, in which the composer should have a winning chance, instead of assuming all the risk. The poet has already received royalty for his book containing the poem, and, although good words are better than poor words, it is the music that sells the song, and if the music should not happen to please the words alone would never sell a copy.

In England, where the custom started, the composer writes a song, pays for the words (for a poem of Tennyson's, 5 guineas, it is said), the publisher prints the song, in many cases gives a series of concerts to introduce it with other new publications, not only pays a singer to sing it, but also pays him a royalty on every copy sold, making it worth his while to sing it as often as he can—a system of machine politics, rotten for art, but not without its commercial advantages.

In America the publisher prints a song, advertises it in his catalogue, and if a singer happens to take the song up, well and good; otherwise it is left to make its own way.

In view of these facts, would it not be better, instead of importing a custom from England, where the conditions are so different, to establish one of our own? And since poet and publisher are both freely advertised on each copy of the songs, ought this not to be sufficient compensation to the poet for the use of his poem, for which he has already been paid? If not, then let the composer agree to share with the poet the royalty until the poet shall have received \$10, \$15 or \$20, according to the agreement. Such

an arrangement would give the composer a chance of covering his expenses, recognize the claims of the poet, and settle a question which at present is open to the caprice of every publisher and poet in America to settle as they may please.—A Writer of Songs in the Nation.

#### Florence de Vere Boese.

MISS FLORENCE DE VERE BOESE has resumed teaching in her studio, at 557 Fifth avenue, where her pupils will sing informally for their friends, on the first and third Tuesday afternoons each month from 3 to 5 o'clock. A series of more formal evening programs has been arranged for later in the season at Sherry's, when the pupils will be assisted by well known instrumental artists.

Miss Boese, who is a well known drawing room singer, may give one or two recitals herself. It is proof of the popularity of this singer that George Grossmith, the English humorist, volunteered to assist her at her spring concert given at Sherry's, and that she was unanimously selected to do the soprano work at the testimonial concert tendered M. J. Carleton in May by the Lotus Club. The testimonial was arranged by Maurice Grau, and several of the best known artists of the operatic and concert stage took part.

While Miss Boese was studying abroad, Madame Marchesi went so far as to say of her "that she had never taken such a fancy to a voice or individual before," which is strong praise, when one considers the number of celebrated voices that have come under this famous teacher's care. Sbriglia pronounced her voice "magnifique"; Bouhy, who is not given to enthusiasm as a rule, complimented her highly upon her tone placing, her interpretation of both songs and operas, and thought her repertory so good that he retained the names of several compositions with the remark that "It was curious how much quicker Americans get hold of good music than the French do!"

Miss Boese is a conscientious and indefatigable worker and has a host of friends. Her musicales are always attended by large and fashionable audiences.

MRS. CARL ALVES.—Mrs. Carl Alves reopened her studio at 1146 Park avenue, on Monday, September 22, a bit of information of which many vocal pupils throughout the country will not fail to take advantage. Mrs. Alves' position for many years as the leading oratorio contralto of America gives her an eminence as a teacher which is fully justified by the success of her pupils. To a perfect method of voice placement and production, Mrs. Alves brings thorough musical temperament, a broad experience and a knowledge and understanding of oratorio traditions which make her an authority.

As a result of patient, careful training, Mrs. Alves has pupils filling engagements in church, opera, concert and oratorio, with credit to themselves and their teacher. Mrs. Alves' classes are always filled, and certainly there is no artist more deserving of her success.

G. S. BUSH.—G. S. Bush has opened a new studio on the second floor of the Library Building, in Norfolk, Va.

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## E. M. BOWMAN MAKES

## "THE EAGLE" SCREAM.



M. BOWMAN, who has been abroad about four months, writes that, with his wife and daughter, Miss Bessie May Bowman, he expects to reach home by the Hamburg liner

Augusta Victoria October 3, and to resume his piano and theory teaching at his Steinway Hall studio, Monday, October 6. He adds that he is in the best of health and that he has had a good time posting up along the various lines of his work as teacher and conductor, with the aim of making his instruction more helpful than ever to his pupils and those who come under his direction.

A comparison of the methods of teaching pursued here and in Paris and London ought, he says, to be the source of great encouragement to American teachers and American students. America is peculiarly the place where teachers may feel absolutely free to adopt any ideas or methods which they may regard as advantageous to the progress of their pupils. That is to say here in America there are few or none of the prejudices of nationality, tradition or usage to hamper them. The American mind is more alert to adopt improved ways of doing things, and the American pupil is quicker to learn. There is more method in the American theory of teaching, greater intelligence and a correspondingly greater economy of time, nerve force and physical effort in the accomplishment of a specified result. Mr. Bowman is more confirmed than ever in the opinion, which he has held for several years, that the general average of music teaching is better in the United States than in Europe; that, except for the privilege of studying with particular teachers for particular reasons, it is unnecessary and not advantageous to go abroad to study. He regards it no more necessary nowadays to go abroad to study music than to see fine scenery. After one has enjoyed the scenery and sights of his native land, it is, of course, broadening, though not a necessity, to see what is offered by the lands across the ocean. To the advanced music student a course of study or a trip of observation abroad is helpful but not a necessity. Not many decades will pass before Europe will reverse the tables and send its students to American teachers.

The extent of the American invasion of Europe is startling. As one English writer says: "In domestic life we have almost come to this: The average citizen wakes in the morning at the sound of an American alarm clock; rises from his New England sheets and shaves with his New York soap and Yankee safety razor. He pulls on a pair of Boston boots over his socks from Carolina; fastens his Connecticut braces, slips his Waterbury watch into his pocket, and sits down to his breakfast. Then he congratulates his wife on the way her Illinois straight front corset sets off her Massachusetts blouse, and begins to tackle his breakfast, at which he eats bread made from prairie flour, tinned oysters from Baltimore and a little Kansas bacon, while his wife toys with a slice of Chicago ox tongue. The children are given Quaker Oats. Concurrently he reads his morning paper set up by American machines, printed with American ink, by American presses, on American paper, edited possibly by a smart journalist from New York, and sub-edited with as close an approach to American brevity and verve as English press men can achieve, advertising its American edition of some classical novels or a gigantic encyclopædia, which is distributed among the subscribers on the American in-

stalment system. Rising from his breakfast table, the citizen rushes out, catches an electric tram made in New York, to Shepherd's Bush, where he gets into a Yankee elevator, which takes him on the American fitted railway to the city. At his office, of course, everything is American. He sits on a Nebraskan swivel chair before a Michigan roll top desk, writes his letters on a Syracuse typewriter, signing them with a New York fountain pen, and drying them with a blotter from New England. The letter copies are put away in files manufactured in Grand Rapids.

"At lunch time he hastily swallows some cold roast beef that comes from the mid West cow, and flavors it with Pittsburg pickles, followed by a few Delaware tinned peaches, and then soothes his mind with a couple of Virginia cigarettes.

"When evening comes he seeks relaxation at the latest Adelphi melodrama or Drury Lane startler, both made in America, or goes to a more frivolous theatre controlled by the great American trust, where he hears the latest American musical comedy, acted by young ladies and thin men with pronounced nasal accents. For relief he drinks a cocktail of some California wine, and finishes up with a couple of 'Little Liver Pills,' made in America." The American composer and teacher is also an invader, and following his victory there will some day be an invasion of America by European musical students.

One of the pleasant things English of which Mr. Bowman writes is his attendance at Worcester Cathedral, at the 171st annual festival of the three choirs, Worcester, Hereford and Gloucester. Of old works there were performed "The Messiah," "Elijah," Bach's "The Lord Is a Sun and Shield," Mendelssohn's "Hymn of Praise," and one of Handel's four coronation anthems, beside several classical orchestral works. A chorus of 400 mixed voices, made up of the cathedral choirs of perhaps twenty-five or thirty voices each, reinforced by men and women from the locality, did the choral parts in these works. Soloists, including Albani, Ada Crossley, Muriel Foster, Gregory Hast, Plunket Greene and others, and a London orchestra of ninety men assisted. The new choral works written for this festival were H. Walford Davies' oratorio, "The Temple," and Hugh Blair's "Song of Deborah and Barak." Both are good, serious works, well written and effective in parts, but not compositions of distinction. Part III of Parker's "St. Christopher" was given a good performance. The a capella chorus in this part was the most effective chorus singing done during the entire festival. The press and musicians received the work favorably. Edward Elgar's "Dream of Gerontius" aroused the greatest interest, partly because of its great merit and partly on account of the civic interest in him as a native of Worcester. The orchestral prelude and accompaniment throughout is very beautiful music. The music given to "Gerontius" is very dramatic, and in the hands of a master is effective. The choral parts are extremely difficult and are not always proportionately effective. Some of them appear to lay too low for fine vocal effect. Mr. Bowman closes by saying that, theologically, Gerontius at the end of the work is left in purgatory, and that, musically, he found himself in the valley of disappointment. However, the quiet style of the music at the close was logical and a repetition might deepen the impression and satisfy his sense of climax.

Of his daughter's study abroad, Mr. Bowman writes that she has enjoyed a profitable course with Marchesi and Bouhy in Paris. She found Marchesi a master of style, and along that line improved by the suggestions which she

received. Bouhy is regarded as one of the best all round singing teachers in Paris today. He seems to be equally strong in the development of the voice and in the art of singing. His diction is matchless.

Miss Bowman is known to be a gifted and earnest student, and these teachers were pleased with her voice and present attainments, and say that she promises a fine future.

## The Carri Brothers.

FERDINAND AND HERMANN CARRI, directors of the New York Institute for Violin Playing, Piano and Vocal Culture, have returned from Nantucket, Mass., where their summer vacation was passed. They have reopened their school at 230 East Sixty-second street, and already their classes contain pupils from all parts of the country. Since establishing their institute in New York the Carri brothers have accomplished much for the cause of music and have developed many fine artists. It is their intention to give a series of recitals here this season. The first of these will take place early in November.

## Sickner Conservatory of Music.

THIS conservatory in Wichita, Kan.—which is an old one now—opens up this year with splendid advantages. Were it to advertise in the columns of THE MUSICAL COURIER it would secure many other pupils through the West where this paper circulates; but we are glad to see that it is one of those institutions that gets along without advertising in THE MUSICAL COURIER, because that means that it would get along so much better with advertising.

## Brounoff to Lecture at Arlington.

ARRANGEMENT has been completed for Platon Brounoff to appear in his celebrated lecture recital on Russian life and music, at a private residence in Arlington, N. J., Tuesday next, October 7, for a club composed of leading ladies of the city.

This lecture is replete with interest from beginning to end; the Russo-American, when giving it alone, talks, sings, plays the piano, tells stories, illustrates with anecdote and witicism, and claims attention from the outset, such is the force of his personality. Mrs. Wilard Haff, the hostess, who has engaged him, will have a most unique entertainment for the club.

## Kocian Sails November 12.

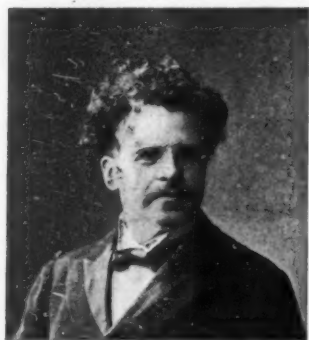
A LETTER to Manager Rudolph Aronson from Prague announces that Kocian, the young Bohemian violin virtuoso, will perform for the last time this season with the Richter Orchestra at Manchester on November 8, and on November 12 he sails on the steamer Majestic from Liverpool with his accompanist and secretary. A delegation of representative members of Bohemian societies will welcome Kocian on his arrival in New York.

The violinist will bring with him the \$10,000 Guarnerius violin presented to him by Baron von Stern.

## Meysenheim Pupils Sing.

LILLIE HEIDELBACH, who has sung several times at the Kaltenborn concerts, will sing again tomorrow night, October 2, with the orchestra, "Dich theure Halle," from Wagner's "Tannhauser." She is the handsome young soprano referred to in our last issue as having been so successful in comic opera in New Haven recently.

Miss Jo Kien, a brilliant Hollandish-American pianist, will play the Liszt E flat Concerto, with orchestral accompaniment.



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## LILLIAN BLAUVELT.

## A Biographical Sketch.

**L**ILLIAN EVANS BLAUVELT, prima donna soprano, was born in the city of Brooklyn, New York, on March 16, 1873.

She is the daughter of Peter and Elizabeth Blauvelt. Her parents were of Dutch and Welsh stock respectively, and trace their lineage to the very first settlers of Manhattan Island, and were among the historical families who built up New York city.

At an early age the daughter evinced a decided talent for music; when five years old she began the study of "solfeggio," and at seven the violin, which was prosecuted under the best masters; at eight she made her first appearance in public at Steinway Hall, New York, and her performance was widely and favorably criticised.

For seven years she played the violin in public, meanwhile completing her education in the public schools of her native city. At the age of fifteen it was discovered she had a voice of great promise, and although by this time she had earned quite a reputation as a violinist it was decided to put aside the violin and begin the cultivation of the voice. It was at the National Conservatory of Music, in New York, that she received the foundation of her vocal training, under the instruction of M. Jacques Bouhy, and after his return to Paris she went abroad and studied for several years with him.

During these years she sang in miscellaneous concerts in France and Belgium, and it was during this period of her career that she had the opportunity of meeting many of the modern composers.

Leo Delibes selected her to create the role of Kassia in his work of that name, but the composer's sudden death delayed the production of the opera. M. Bruneau then selected her to create the role of Angelique in his opera "Le Réve," libretto by Emile Zola.

Simultaneously with this offer came one from the Théâtre de la Monnaie, Brussels, as première soprano legere, which was accepted.

Just previous to her appearance at the Théâtre de la Monnaie she spent some months in Russia, where she sang a number of times with the Moscow Philharmonic Society; here she was honored with the acquaintance of Anton Rubinstein, who taught her many of his songs, and whose prediction as to her future career gave her an incentive which helped to carry her over a very discouraging period of her life.

Directly after her Russian engagements she made her début in Brussels, in "Mirelle," and with such success that she was encouraged to learn other roles (Juliette, Margherita, Mignon, &c.), all of which were given, but her health failing she was compelled to cancel her contract and returned to her native land, where after some months of rest she again appeared in public with Anton Seidl in New York city.

During the following years she sang in hundreds of concerts, oratorios and recitals throughout the United States and Canada under Seidl, Thomas, Damrosch and other conductors.

At the home of Whitelaw Reid she sang before the Princess Eulalie on the occasion of her visit to this country during the year of the World's Fair in Chicago. In 1893 she made a tour with the Damrosch Symphony Orchestra of thirty-five concerts within five weeks through

the Western and Southern parts of the United States. In the same year she made a tour with the New York Liederkranz, singing in various cities, and at the World's Fair, Chicago. During the next few years she devoted her time exclusively to the concert platform; in 1896 she signed a contract with Messrs. Abbey, Schoeffel & Grau for seventy operatic performances in New York city, but which were never given owing to the death of Mr. Abbey.

In 1898 she went to Italy to study the language, and while in Rome heard that the soprano who had been engaged to sing in the "Manzoni Requiem" (Verdi) had been taken ill, and volunteering, learned the part in Latin in four days and acquitted herself with such success that she attracted the attention of Queen Margherita, who commanded her to sing at the Quirinal, after which she was presented with an autographed photograph framed in Roman parchment of Her Majesty and a jeweled medallion. The St. Cecilia Society, in recognition of her valuable services, gave her a copy in bronze of the famous Fontana della Tartaruga (Fountain of the Tortoises).

During the autumn of 1898 she made débuts in Munich and London, after which followed a successful tour through Germany, England, Ireland, Scotland, Austria, Italy, Hungary, Holland and Switzerland.

In February, 1899, she was married in Rome, Italy, to William F. Pendleton, an American.

In June, 1899, her first appearance before English royalty at Buckingham Palace, in a state concert, was followed by a command from Queen Victoria to appear at Windsor Castle, after which she was presented to Her Majesty and was the recipient of a beautiful jeweled locket. On her first appearance at the Royal Albert Hall, in London, Sir Arthur Sullivan personally congratulated her on her ideal rendition of the role of Elsie in his work "The Golden Legend," and presented to her as a memento of the occasion his autographed photograph.

In the same season she created the soprano part in Cole-ridge-Taylor's "Scenes from the Song of Hiawatha," at the Royal Albert Hall.

In June, 1900, she sang at the great Handel Festival, at Crystal Palace, before an audience of 19,000 and with a chorus of 5,000.

In 1901 after touring through America and Europe, and singing with all the leading societies and under the direction of such famous conductors as Richter, Weingartner, Nikisch, Lamoureux, &c., she participated in two memorial services to Queen Victoria, one being given at Manchester by the "Halle" Orchestra, under the direction of Hans Richter, and the other at Queen's Hall, London, under the direction of Henry Wood.

From 1898 to 1902 Madame Blauvelt made annual tours through Europe and America, singing with the great orchestral and oratorio societies, and in addition had the distinction of singing before many of the royal families in Europe, among them Queen Victoria, at Windsor Castle; His Majesty King Edward VII, at Buckingham Palace; Her Majesty Queen Alexandra, Princess Victoria, Princess Beatrice, Prince and Princess of Wales, Princess Schleswig-Holstein; the Dowager Queen of Italy, Margherita; at the Quirinal, Rome, the late King Umberto; the King and Queen of Italy, and from several of these she has received recognition in the shape of jeweled decorations.

Perhaps the greatest honor ever conferred on a singer was bestowed upon Mme. Blauvelt in Rome, on April 7, 1901. This was the Decoration of the Order of St. Cecilia, presented by the oldest musical society in the world, the

Royal Academy of St. Cecilia, founded in 1585. The order is a limited one, and in the history of the Academy but seven others have been awarded the decoration, Madame Blauvelt receiving the eighth, and being the only English speaking person who has been so honored in the 317 years of its history, and whose name is carved on a marble tablet in the walls of the Academy, a fitting tribute to her marvelous talents.

Madame Blauvelt's voice is a high soprano of very pure timbre, but dramatic in quality; with this is united a musical intelligence which enables her to impart to the work its true interpretation; the range is from G to D in alt.

## PEOPLE'S CHORAL UNION.

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SEPTEMBER 25, 1902.

## Editors The Musical Courier:

Publication of inclosed announcement will be appreciated.  
Yours truly,  
THEO. SCHORS,  
For Press Committee.

THE People's Choral Union, of New York, announces that sixteen classes for the study of sight singing and the practice of choral compositions will be opened this fall to the people of this city and vicinity.

This work has been steadily carried on since Frank Damrosch opened the first class of its kind at Cooper Union in 1892. Mr. Damrosch exercises general musical supervision of the movement and personally conducts the chorus of graduates composing the Choral Union on Sunday afternoons at the Cooper Institute, while the teachers who instruct the other classes are selected by him. The object of the movement is to promote the love and culture of good music among the people, particularly among those working men and women who, for want of means and leisure, cannot elsewhere pursue the serious study of music under qualified teachers. At the same time it is not a charitable movement in the sense of being endowed by wealthy patrons, but an independent and self sustaining organization in which musicians co-operate with music loving people. All expenses of management are defrayed from the members' dues, which, though extremely moderate, are sufficient to keep the movement alive. In order that membership in the classes may become universal, the requirements for admission have been made so easy that no one in the least musical need hesitate about applying for enrollment. No examination is required in the beginners' classes if applicants present themselves before November 15. A mere singing voice and a correct ear, qualities sufficient to make the study worth the student's while, coupled with an earnest desire to learn, are considered satisfactory prerequisites. Men must be at least eighteen years of age to be admitted, and women at least sixteen.

Applicants may present themselves at the classes or at one of the Manhattan offices of the People's Singing Classes, which are at 41 University place and 208 Lexington avenue, and will be found open every evening from 8 to 10 o'clock, excepting Sundays.

The Choral Union, under Mr. Damrosch, will take up

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the study of Haydn's "Seasons" as part of this year's work at Cooper Union in October, and will perform it publicly early in 1903.

The following are the classes for elementary study which will open in October, meeting on Sunday afternoons at University Settlement, Rivington and Eldridge streets; at Beethoven Hall, 210 Fifth street; at St. Bartholomew's, 209 East Forty-second street; at National Hall, 325 East Seventy-third street; at Columbia Dancing Academy, Sixth avenue and Fifty-ninth street; at Lenox Avenue Unitarian Church, Lenox avenue and 121st street. Evening classes for beginners will meet on Thursday evenings at Judson Memorial Hall, Washington square South, and at Baptist Church Hall, Clinton avenue, near Paterson Plank road (West Hoboken); on Monday evenings at Bethany Lutheran Church, Teasdale place, near Third avenue, Bronx; on Friday evenings at Masonic Hall, Richmond avenue and Bennett street, Port Richmond, S. I., and at Astral Kindergarten Room, Franklin and India streets, Greenpoint; on Tuesday evenings at Holy Innocents' Church Hall, Willow avenue and Sixth street, Hoboken, and at Turn Hall, 128 Danforth avenue, Greenville, Jersey City.

Advanced classes will meet at United Hebrew Charities Building, Second avenue and Twenty-first street, on Sunday, at 3 o'clock; on Tuesday evenings at Brownell Street Chapel, Stapleton, S. I., and at Public School No. 4, Malone street, near Summit avenue, West Hoboken.

### MASCAGNI HERE THIS WEEK.

MASCAGNI tickets have been selling rapidly at the Metropolitan Opera House for over a week. The sale for single performances found a long line of purchasers at the window. The rush for season tickets the week before was large enough to exceed the most ardent expectations of the managers, Mittenenthal Brothers & Kronberg. The box office will be open every day from now until after the engagement.

The composer sailed from Southampton on Saturday aboard the American liner Philadelphia. Chorus rehearsals at the Metropolitan are progressing with unusual satisfaction. When Mascagni arrives he will find little to do but to add the last artistic touch. The program for his engagement remains the same as announced some time ago: October 8, "Cavalleria Rusticana" and "Zanetto"; Thursday evening, October 9, "Iris"; Saturday afternoon, October 11, "Cavalleria Rusticana" and "Zanetto," and Saturday evening, "Ratcliff."

The intervening evening, Friday, October 10, the Thursday evening performance will be repeated at the Academy of Music, Brooklyn.

### Campanari.

SIGNOR CAMPANARI, the baritone of the Grau Metropolitan Opera Company, who will make a concert and recital tour during the months of October and November, under the direction of C. L. Graff Company, Carnegie Hall, New York, will open his season at the Worcester and Maine festivals. Mr. Campanari is booked to appear with the leading orchestras and musical organizations of America.

AMY ROBIE.—Amy Robie, violinist, will return to New York this week. She sailed from Bologna September 25, on the Statendam, of the Holland-American line. She will then be prepared to meet her pupils and engagements at her studio, 184 West Eighty-second street.

Miss Robie has passed a summer of work and study in Paris, playing at several musicales, and also gave a recital at Tours while traveling in September through the South of France.

## Music in Brooklyn.

IS it not about time that the gentlemen dozing in their swivel chairs in the offices of the Brooklyn Institute were aroused from their somnolent state? For years THE MUSICAL COURIER has been telling its readers that the Borough of Brooklyn, before consolidation one of the great cities of the world, sorely needed a music hall. Furthermore, that unless something was done to secure a building there would be a speedy end to artistic advancement in Brooklyn. The hour for the fulfillment of that prediction is at hand. In reducing the prices of admission and in its policy of educating the people to expect something for nothing the institute, after some ten years' activity, succeeded in freeing out or discouraging other persons who formerly undertook the management of musical entertainments in Brooklyn.

Five years ago the Boston Symphony Orchestra gave ten concerts in Brooklyn (five evening and five matinees); the Seidl Society gave a regular winter course of concerts, some seasons as many as ten, in addition to the ten weeks of glorious music at Brighton Beach. Oscar Murray, acting for Mr. Grau, gave at least six operatic performances, and nearly all the great musical artists who appeared in Manhattan were brought over to Brooklyn by Mr. Murray for one or more recitals. Besides all of these many excellent concerts were given by individuals and societies independent of the institute; but today, alas! how the conditions have changed. The Boston Symphony concerts have been reduced to five, the Seidl Society exists in name only, poor Mr. Murray's dreams of becoming an impresario came to nothing, and all other managers no longer consider Brooklyn worthy of a date. After having killed legitimate musical enterprises in Brooklyn through its method of cut rate prices, the institute is about to face the curious anomaly of curtailing its own concert business partly because of the system of low admissions and partly because the men in control neglected to take up the music hall problem in time. When the season of 1902-3 is over the people will learn that the institute gave about half the usual number of concerts. Before the new year the Academy of Music is not available, because the building has been rented out for political meetings, balls, fairs and theatrical performances. Long before that date the tours of all artists worth hearing will be completely booked and Brooklynites who wish to hear them, as they undoubtedly will, must attend their recitals in Manhattan. Many Brooklyn people will not go to Association Hall, and realizing this the institute cannot arrange any additional concerts for that place. The concerts given in Association Hall are usually minor affairs, and as a rule do not attract the cultured musical public. The Academy of Music rented out for other purposes, there is no other hall and the institute is forced to diminish its musical activities at a time when other American cities report splendid musical progress.

The rumors of a millionaire "willing" to present Brooklyn with a music hall are strenuously denied. The men who have waited for his coming have waited in vain. Brooklyn, as most Brooklynites are aware, has several

theatres that do not pay expenses. One of these playhouses, with slight alterations, would make a fairly respectable music hall. The writer has in mind the Columbia Theatre, corner Tillary and Washington streets. It is only ten years since this handsome theatre was "dedicated" by an artist no less distinguished than Sarah Bernhardt. This same Columbia Theatre, opened in a blaze of glory, has for some reason deteriorated more rapidly than any amusement hall in the city. But the right people in control could again raise the Columbia to its former standard. While the neighborhood is not inviting, the institute would give it tone. More than that, the Columbia is but a few steps from the Brooklyn Post Office, and in the immediate vicinity are the fine buildings of the Brooklyn Eagle and the Standard-Union, the leading newspapers of the borough. More than a half dozen lines of cars, from the Hill section, South Brooklyn, the Eastern District and the Park Slope, pass the doors. These are facts which the institute might deem worth while to discuss when the music hall question is up before the board.

THE MUSICAL COURIER admits that the aims of the Brooklyn Institute are noble, but the officers and committees must in looking back over the past realize that greater wisdom in directing its policy would have produced immeasurably greater and further reaching results. If the plan of concerts at reduced prices existed only for teachers, students of music and other classes and workers of limited incomes, this paper would be the first to commend the arrangement. But open as it is to all members of the institute, many of these people of wealth, it is ethically wrong and certain to retard the growth of the institute.

Leopold Wolfsohn, the pianist, played at the Liederkranz Hall last Friday night. His numbers were "Spring Song," Grieg; "Rossignol," Liszt; "Allegro Appassionata," Saint-Saëns.

### Faelten Pianoforte School.

THE first recital of the season took place in Faelten Hall, Boston, at 12 o'clock Saturday, before an interested audience. This was also the first public function taking place in the hall since it was remodeled last summer, and there were many expressions of approval and admiration regarding the new decorations. Six students of the children's department gave the entire program, which was rendered with excellent musical and technical skill throughout. It is the intention of the faculty to give at least one of these noon recitals every month, so that the younger pupils of the school and their friends may attend them with greater convenience. The evening performances will hereafter be confined principally to advanced playing.

Next Monday evening the director and faculty will meet the pupils and their friends in Faelten Hall. Carl Faelten's first recital of the season will take place in Huntington Chambers Hall, Wednesday evening, October 8.

AMERICAN SCHOOL OF OPERA.—A new comic opera by J. Meredith Ball, Sir Henry Irving's musical director, will be given a third matinee at the Herald Square Theatre late in November by the American School of Opera.

The libretto is by Charles Harbury, the leading man of Julia Marlowe's company, and it is called "The King's Diamond." The cast will be taken from the graduating class of the school, a part of the senior course of which is public performances, by President Reginald deKoven.

"THE SONG OF NIAGARA FALLS."—"The Song of Niagara Falls," by Marion Marien, will be sung at the Duss concerts in Buffalo and Niagara Falls this week and next week.

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CINCINNATI, September 27, 1902.

**T**HE fall festival sacred concert in Music Hall on last Sunday evening was attended by as representative an audience as ever gathered within its walls. It marked the climax of what can be done in this city in a demonstrative musical way with exclusively home forces. And it was a demonstration in more senses than one. The great Catholic festival chorus gathered on the stage—the women dressed in white, rising in tiers upon each other, and the men placed in front vis-a-vis, with orchestra in the centre—formed a massive grouping of as lovely a picture as ever was enacted on the Music Hall stage.

And while it would be impossible to go into any detailed criticism of all the chorus work, and it is not to be supposed that it was without its shortcomings, it is nevertheless a proud fact that few choruses of so great a size contain so much good material and command such a generous spirit of enthusiasm. That such results should be at all possible reflects as much credit upon the devotion and harmony of the Catholic chorus as it does upon the organizer and present director, A. J. Boex.

He showed by his direction that he understood his forces and knew how to bring the best results out of them. Mozart's "Gloria" was given with fine attack, great volume and some good climaxes. The chorus work in the "Inflammatus," too, was uplifting. The tempo in the march and chorus from "Tannhäuser" was fast enough to take away from it the sacred, solemn character which it has in the opera.

Even the Wedding March from "The Midsummer Night's Dream" suffered by way of tempo. Of course there are some liberties allowed, and if tempo could make the second part of the program "secular," as it was marked, it was certainly accomplished. In fact the "Tannhäuser" chorus was given in a tempo that would suggest the devout pilgrims going to Rome in a two step. But the waltz song embodying the "Blue Danube" of Strauss' was caught just in the right spirit and mood and capped the choral work after the manner of exhilarating champagne.

There were four soloists—Miss Blanche Berndt Mehaffey, soprano; Miss Del Martin Kendall, mezzo soprano; William A. Lemmon, tenor, and Oscar J. Ehrgott, baritone.

Miss Mehaffey sang the "Inflammatus" of Rossini with such pure enunciation, fine temperament and conception that it can only be adjudged as a work of art. Her voice rose to dramatic expression, but it is a voice that is capable of all kinds of effects in the domain of pure soprano. It has an exquisite quality, and its every note was heard throughout the hall. Her command of colorature was well shown in the second solo, "Delight," by Luckstone. She brought out its coaxing, insinuating waltz rhythm with irresistible charm. Not at all behind her in artistic endowment was Miss Kendall, whose versatility of voice structure and temperament was tested in "Elizabeth's Prayer" and the florid rondo and aria from Rossini's "Cinderella." Miss Kendall sang the prayer with dramatic fervor and a conception that would compare with the best. In the Rossini number there seemed to be no limit to the

capacity of her fioriture singing. Both she and Miss Mehaffey were presented with floral gifts.

William A. Lemmon was welcomed as an old time favorite. Yet his voice seemed as fresh and true and beautiful in quality as ever. The "Cujus Animam" lacked somewhat in dramatic expression, but when he sang Balfe's "Then You'll Remember Me" he worked up his audience to a high pitch of enthusiasm, and it did seem for a while that he was going to break the rule of no encores, so persistent was the applause. But the artist who was conspicuous above all—true and manly in the interpretation of his art—was Oscar J. Ehrgott. He was in excellent voice, and gave free scope to the force of his interpretations. The first of these, "The Remorse of Peter," was given with a simplicity and fervor of sentiment that made themselves felt. It was nobility and breadth of style back of a voice with ample resources. His second solo, "Queen of the Earth," made the same impression.

One of the distinguishing features of the concert was the first performance of Joseph Surdo's setting of "The Ninety-sixth Psalm," for chorus and orchestra, under the direction of the composer. The composer gives the subject a strong dramatic treatment, with one or two climaxes. It has much of the modern dress, and thematically is well worked out. Mr. Surdo was warmly applauded by the audience. The orchestra was selected from the symphony forces, and its work was in keeping with the high character of the concert. At the close of the wedding march President Foulds stepped on the stage and in a graceful manner thanked the chorus, soloists and director for having made the concert a magnificent success.

The May festival chorus will hold its first rehearsal Monday evening, October 6, at Mechanics Institute Hall, Sixth and Vine streets. Mr. Glover will have examinations for admission to the chorus at his studios, Methodist Book Concern Building, 222 West Fourth street, on Monday and Thursday afternoons of October 2, 6, 9, 13, 16 and 20. Voices are wanted in all the parts, especially tenors and basses. A new work to be taken up is the "Dream of Gerontius," by Edward Elgar. This composition was first performed at the Birmingham festival of 1900, and since has been given with immense success in England and Germany. Mass in D ("Missa Solemnis"), Beethoven, and Ninth Symphony, Beethoven, are the other works to be taken up at the first rehearsal. Later another great composition will be added to the list.

The course of lectures to be given at the Conservatory of Music this season will include two by Arthur J. H. Barbour.

The first, to be given in November, will be "The Music at the Coronation of Edward VII," and the second, to be given during the Christmas holidays, "Bach's Christmas Oratorio." Both these lectures will be chorally illustrated. In connection with his counterpoint class this season, which promises to be very large, he will give a series of talks on "Form in Music."

The eleventh season of the Orpheus Club is on, and under the direction of Edwin W. Glover the concert dates in the Auditorium Hall have been fixed as follows: Thursday evening, December 11; Thursday evening, February 26, 1903; April 30, 1903. Soloists—First concert, Mme. Charlotte Maconda, soprano; second concert, Greg-

ory Hast, the English tenor; third concert, David Baxter, the Scotch basso. Both Mr. Hast and Mr. Baxter make their first Cincinnati appearances at these concerts. Among the more important works selected are "King Olaf's Christmas," Buck; "The Farewell of Hiawatha," Foote; "Christmas Eve," Klein; "The Omnipotence," Schubert-Liszt. The Auerbach cellar scene and the soldiers' and students' chorus from Berlioz's "Damnation of Faust"; "A Song of Marion's Men," by Sidney C. Durst, the accompanist of the club, written for the Orpheus Club; the "Wine, Women and Song Waltzes," Strauss; "The Lost Chord" (by request), Sullivan-Brewer. The first rehearsal Tuesday evening, September 30. Examinations, Monday, September 29; Tuesday, September 30; Tuesday, October 7, at Mr. Glover's studios, 222 West Fourth street.

Signor Romeo Gorno, of the College of Music faculty, spent a delightful vacation abroad. In Milan he and his brother, Albino Gorno, visited their aged father, who is eighty-three years old and still in good health, although infirm. In Venice Mr. Gorno was an eye witness of the ruins of the Campanile, and he describes it as a sad sight to see the famous tower, about 1,000 years old, that witnessed the glories and downfall of the great Venetian Republic, reduced to dust and bricks and scattered on the beautiful Plaza of San Marco. Mr. Gorno assisted at one of the charming popular concerts on the laguna that form one of the greatest features of Venice at night. With his brother Albino and young Frederick Hoffman he spent some time at Pallanza, one of the most beautiful points on Lake Maggiore. In Milan he subsequently met Mr. and Mrs. Theodore Bohlmann, of the Conservatory of Music faculty. In Geneva he had the pleasure of seeing Signorina Tecla Vigna. The party traveled together to Naples, where they met the Chevalier and Mrs. P. A. Tirindelli. Here they heard the opera of "Fedora," by Giordano, which is quite an interesting work. The return trip with so much congenial company was very pleasant and enjoyable.

On Tuesday evening, September 23, a concert was given in Music Hall, of exceptional interest, by pupils of the Oscar Ehrgott Vocal School. They were assisted by Miss Mazie Homan, of the Conservatory of Music, who played last season with the Symphony Orchestra, under the direction of Mr. van der Stucken. The chorus was made up of 120 voices, beautifully grouped on the stage, and the voices represented not only material, but art. The chorus numbers were Cowen's "Bridal Chorus," Smart's "Night Sinks on the Waves," for women's voices; "Who Knows What the Bells Say," by Parker, and the prayer from "Cavalleria Rusticana." Without going into any detailed criticism it may be said that the chorus work was well rounded out and finished, and that with adequate volume and a fine balance in the voices there was always preponderant genuine musical tone. Smart's number for women's voices was beautifully sung, with due appreciation of its poetry in expression and shading effects.

There was no mistaking the lofty religious sense with which the selection from Gaul's "Holy City" was sung. Asa Howard Gerding, baritone, sang the solo with simplicity and depth, bringing out its full sentiment in the interpretation. Of the vocal soloists Virginia Gottlieb sang Graben-Hoffmann's "My Peace Is Gone" with good expression and a contralto voice of lovely quality. Roy H. Hoskins has a genuine basso, and sang with dramatic

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spirit the "Song of Hybrias, the Cretan," by Elliott. Mrs. Charles Wheaton is a pure soprano of decidedly musical quality, and she sang with the best of expression "Love's Rapture," by Korthauer. In the absence of Mrs. Rose Fisher Smith, Mrs. Mehaffey sang "I Love Thee So," by de Koven, with that control and interpretative capacity which belong to the artist. Mazie Homan played two Chopin numbers—the Prelude, op. 28, and Nocturne, E flat, No. 2—in a poetic vein. Particularly satisfying was her interpretation of Mendelssohn's Song Without Words, G minor, and a brilliant Mazurka of Leschetizky. Her conception and interpretation, far beyond her years, were much admired. She was warmly applauded by the audience and chorus on the stage, and as an encore played a pretty "Laendler," by Hoffmann.

John A. Broekhaven has organized an operatic chorus school, and explains its mission and advantages as follows:

"There is no doubt in the minds of close observers of our musical possibilities that the cultivation of popular opera is destined to form the basis of the musical progress in America. The extraordinary interest in opera throughout the country at present is proof of this. Every music school now announces on opera department. But the study of a few parts of some of the classic repertory operas is not sufficient to call into active usefulness the many energetic young men and women who are desirous of developing their talents in this line. In Italy, France and Germany the great majority of operatic singers have risen from the ranks of the opera chorus. An opera chorus class has lately been formed in Berlin under the best of auspices, to provide opportunities to young men and women with good voices and sufficient talent, to encourage them in operatic study with as little financial outlay as possible. A similar institution is a necessity here. The present operatic chorus class is designed to offer every opportunity to young people with good voices and sufficient talent. Where circumstances require the tuition will be free. The sole aim of the undertaking is directed toward practical instruction which shall prepare the students for a useful course in light and grand opera, and at the same time lay the practical foundation for a professional musical career. The managers of the local theatres have not only indorsed the present plan, but have freely tendered their aid."

Miss Nannette Vigna (Mrs. Otto Rimanoczy) is having continued success throughout the British Isles. Her success as Olga, in "The Girl from Up There," was most emphatic, as was also her representation of the Salvation lassie in "The Belle of New York."

Miss Vigna is now singing Micaela in "Carmen," "Bo-

hemian Girl" and "Maritana" with the celebrated Carl Rosa Opera Company. In the autumn she begins another extended concert tour.

J. A. HOMAN.

#### Genevieve Bisbee.

MISS GENEVIEVE BISBEE has returned to the city from a very busy and successful summer in the mountains of North Carolina.

Miss Bisbee is moving into a still larger suite of apartments in Carnegie Hall, where she hopes to be in good running order by October 3 or 4. Several of Miss Bisbee's summer pupils have come North with her and continue their work through the winter, and already applications are coming in from all parts of the country for lessons with this successful teacher, which will give Miss Bisbee as much as she can attend to during the coming season.

#### Sembrich Dates.

MADAME SEMBRICH, who has been booked for a recital tour previous to the opening of the opera season, will arrive in this country about October 15. The cities and dates in which Madame Sembrich will appear in recital are as follows: October 23, Scranton, Pa.; October 25, Toronto; October 27, Cleveland; October 30, Chicago; November 1, Minneapolis; November 4, Nashville; November 7, Boston; November 13, New York; November 17, Rochester; November 20, Washington.

The tour will be under the direction of C. L. Graff Company, Carnegie Hall, New York.

#### Tschalkowsky in Spain.

THE B flat Tschalkowsky Piano Concerto was selected in preference by Harold Bauer at his recent concert in San Sebastian, Spain. He received an ovation after his performance, but ovations are now becoming the order with Harold Bauer in every country where he plays.

#### Augusta Zuckerman.

MISS AUGUSTA ZUCKERMAN, a young pianist of unusual talent, and pupil of Alexander Lambert, has been engaged to appear with Walter Damrosch on October 14 in Pittsburg. Miss Zuckerman will be heard at several orchestral concerts in New York this winter.

## MUSICAL PEOPLE.

Neil W. Warde is the new teacher of the violin department in the Shearer School of Music at Lockport, N. Y. Miss Ruby Gerard Braun, the Newark, N. J., violinist, has returned home from a summer tour through the New England States.

Director von Jessen, of the von Jessen Piano School, Spokane, Wash., owns the largest private library of musical literature on the Pacific Coast.

Mrs. Burton Fletcher will give a concert October 24 at the Twentieth Century Hall, Buffalo, N. Y., for the benefit of the Buffalo Fresh Air Mission.

A group of popular compositions by Miss Effie Kamman were played at the Academy Theatre, Buffalo, N. Y., during the week commencing September 15. The fair composer wielded the baton.

Miss Annie Reinhardt, a talented pupil of Henry Schradieck, will soon be heard at a concert in her native city, Richmond, Va. Miss Reinhardt expects to return to New York and continue her violin studies with Mr. Schradieck.

The position of Miss Lena Gertrude Marsh as assistant violin teacher in the Ithaca, N. Y., Conservatory of Music will be filled this year by Miss Margel Gluck, one of the best violin students in the conservatory. She will instruct the primary and intermediate grades.

Herbert Sisson, organist of Epworth Memorial Church, Cleveland, Ohio, and George Hodges, tenor of St. Paul's Episcopal Church, Cleveland, will give the first of a series of three organ and song recitals at Epworth Memorial Church, Wednesday evening, October 8.

Miss Katharine Huntington, soprano; Miss Lois Huntington, violinist, and Miss Ida May Masseth, pianist,

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gave a concert at the Congregational Chapel, Omaha, Neb., September 25. Miss Huntington, the violinist, is a pupil of Hubert Arnold, of New York.

Studios in Grand Rapids, Mich., were reopened last week by Mrs. Annie S. Prendergast, at 262 East Bridge street, and by Mrs. S. S. Stearns, at 19 Coit avenue. Other Grand Rapids teachers who started their musical instruction earlier last month include Mr. Wellenstein, Mr. Murphy, Mr. Pease, Mrs. Bruce Wikstrom and Mrs. John G. Steketee.

George Oscar Bowen, a musician and teacher, at Cortland, N. Y., is a man of considerable versatility. He teaches vocal music in all branches, including sight singing, is conductor of children's classes, director in the choir of the First M. E. Church at Cortland, and in

charge of the music in the Homer and Whitney Point schools.

Wade R. Brown, who some six weeks ago severed his Northern connections to accept an important position in North Carolina, gave a piano recital on the evening of September 15 in the chapel of the Baptist Female University, at Raleigh. Miss Alice Hammond, mezzo soprano, assisted in a fine program.

Many persons prominent in society attended the organ recital given last month at Trinity Church, Newport, R. I., by Kenneth C. Grant, the organist of the church. The program included selections from the works of Smart, Callaerts, Chopin, Guilman, Mendelssohn and Tours. Robert Burton, tenor, sang appropriate sacred songs by Mendelssohn and Gounod.

Nearly \$1,000 was raised at a concert given last month at the Mission Tabernacle, Moline, Ill., by the choir and the following singers and instrumentalists: Pianists, Miss Elizabeth Olson, J. E. N. Olson, Miss Hannah Pohl, Edward Olson and Esther Olson; vocalists, Miss Pohl, M. J. Eggan, Miss Hulda Stenwall, Miss Ellen Wretman, Miss Elizabeth Leaf and P. V. Johnson.

Alvah Clinton Fredenburgh, organist of St. Paul's Cathedral, Syracuse, N. Y., gave the dedicatory recital on the new organ of the Centenary Methodist Episcopal Church, Elmira. Miss Anna L. Johnson, contralto, and William Pomeroy Frost, tenor, assisted in an attractive program. Accompaniments for the singers were played by George Morgan Knight, choir director of Trinity Church, Elmira.

Dr. F. F. Douds, of 214 West Tuscarawas street, Canton, Ohio, gave a musicale recently. Artists from Canton were assisted by several from out of town. A good program was contributed by Miss Louise Butler, soprano; Miss Archer, soprano; Miss Mabel Parks, contralto; Almon Knowles, baritone, and a string quartet consisting of the host and Messrs. Schmidt, Sontum and Nutley, were assisted by Mrs. Edward Beck, pianist. Mrs. Beck and Mr. Sontum were the accompanists.

The first in a series of monthly musicales by the choir

of the Monumental Methodist Church, Norfolk, Va., was given Thursday evening, September 18. The musicale was under the direction of J. W. Cooper, with Mrs. A. J. Standard at the organ. The following took part: Sopranos—Misses Griffin, Watts, Woodward, Shane, Simmons and Brittingham; altos—Mrs. McGarris, Misses Cox and Grant; tenors—Messrs. Meares, Renn and Lacy; basses—Messrs. Lacy, Davis and Deans.

#### Master Beaupre to Play at Maine Festival.

ARTHUR BEAUPRE, the talented boy pianist, pupil of Frederic Mariner, will play the Mendelssohn Concerto in G minor at the Maine Music Festival. Before a small audience assembled at the Bangor (Me.) Piano School, Master Beaupre played the concerto on Tuesday evening, September 23. The orchestral part at the second piano was performed by Alfred Francis Cross, another pupil of Mr. Mariner. Those in attendance were greatly charmed with the musical quality of the playing and predict that Master Beaupre will create a sensation at the coming festival.

#### Rebecca Mackenzie in the West.

ON September 24 Miss Mackenzie, the noted soprano of this city, gave a song recital in the Lyceum Theatre, Duluth, Minn., to a very large and enthusiastic audience, this being the second time within one year that the gifted artist has drawn one of the largest concert audiences ever gathered in the City at the Head of the Lakes. Miss Mackenzie will return shortly to New York, after giving song recitals at Hamilton, Ont., and other points.

EDMUND SEVERN.—Edmund Severn has just finished an "Italian" Suite for violin, with piano accompaniment. The movements are: 1, "La Danzatrice"; 2, "Memoria di Venezia"; 3, "Storia d'Amore"; 4, "La Bella Contadina"; 5, "Rondo Napolitano." Mr. Severn expects to play this work at one of his concerts during the coming season.

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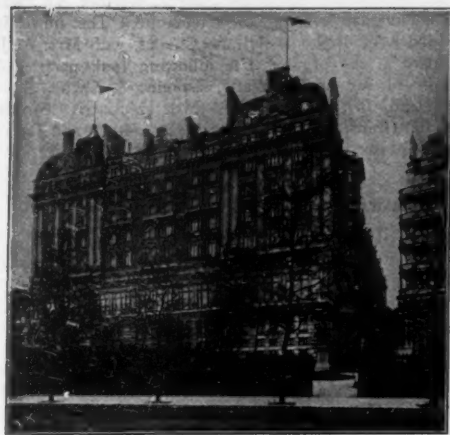
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HOTEL CECIL, LONDON,  
September 20, 1902.

**E**VEN the most enthusiastic well wisher of the Moody-Manners Opera Company could not, perhaps, have been surprised had they failed to give an absolutely satisfactory performance of "Siegfried" on Thursday evening. The earlier Wagner operas and "Carmen," "Faust" and "Cavalleria Rusticana"—these, of course, form the stock in trade of every touring company. The difficulties that they afford are, comparatively speaking, few, and any opera company may be reasonably expected to give at any rate adequate performances of them. But "Siegfried" and "Tristan and Isolde"—the latter is to be given on Thursday next—stand upon a different plane altogether. In the first place there are in them no minor parts worth speaking of. It does not particularly matter if the parts of Walther in "Tannhäuser" and of Siebel in "Faust" are not filled by absolutely first rank singers. It is, of course, preferable that they should be, but the general effect of the opera is not necessarily spoiled if the music is given to only moderate artists.

But with "Tristan" and "Siegfried" the case is different. The music of the Bird must be as well sung as that of Brunnhilde. A bad Mime or a poor Wanderer would as infallibly spoil the performance as a second rate Siegfried. An incompetent Alberich or a voiceless Erda would send one away disappointed. In "Siegfried," in fact, every part must be filled by very capable and intelligent artists, for there is no single character which is of merely minor importance in the scheme of the opera.

I will not say that the performance of "Siegfried" reached the absolute pitch of perfection. Even in the grand opera season the Covent Garden management, with its well lined purse and its wealthy patrons, has frequently failed to give us a performance which was anything like adequate. During the last season, for instance, the part of Siegfried was never so well sung as Philip Brozel sang it on Thursday night. As a vocalist, indeed, Pennarini, the stock Covent Garden tenor of the year, is not in the same street with Brozel, while he was in no wise his superior as an actor. Mme. Fanny Moody, too, the Brunnhilde, could give points and a beating to any of the Wagnerian prime

donne whom one hears during the grand opera season with the exception, perhaps, of Nordica, and Litvinne. Her voice is not the voice of a Nordica, but it is a very fine voice, nevertheless, clear as a bell and admirably produced, and she is a most clever and intelligent actress. I would as soon hear Mme. Fanny Moody as many of the so called stars who draw their hundred pounds or so a night.

Such few faults as the performance possessed may be attributed entirely to the root of all evil. And, when the circumstances in which the season started are taken into account, it is only surprising that the faults were so few and far between. The annual discussion on the subject of the National Opera House was at its height when Charles Manners announced his intention of giving a season in London. The papers were full of letters proving that there is no demand for English opera in London, and that a national opera house could not possibly be expected to pay. Mr. Manners thought it would pay, but he had, unfortunately, no proof to bring in support of this theory. His own experience lay almost entirely in the provinces, and provincial audiences are, of course, proverbially different from those of London, while the experiences of previous companies who had attempted English opera seasons were the reverse of encouraging.

It was, therefore, a mere toss up whether the season would prove a success or not.

Mr. Manners thought that there was room for English opera, intelligently done, and fortunately he was justified in his belief. But it was more than possible that the English public, which is proverbially conservative, would fight shy of the new venture, and that the necessary support would not be forthcoming. Now the Moody-Manners Company is a business concern which has, first and foremost, to pay its way, and it cannot afford to run opera regardless of expense just for the fun of the thing. If it had been an absolute certainty that the house would be filled every night, as has actually been the case, I do not doubt that no expense would have been spared in bringing the performance up to the highest possible artistic level. But as the matter stood it was by no means certain that the season would pay, and with the ghastly failure of the English Opera House before his eyes I do not wonder that Mr. Manners saw fit to cut down expenses so far as was consistent with artistic excellence. If he had had a Ceresus behind him the matter would have worn a different complexion. But many theatrical managers have been brought to bankruptcy in a shorter season than five weeks, and it is not surprising that Mr. Manners was not anxious to spend money like water when he had no possible means of proving that he would get his money back again.

Now in criticising the performances of such operas as "Siegfried," it seems to me that one ought to consider not so much what the company might have done if it had unlimited cash at its disposal, but what it has actually done and is now doing in the cause of art in very adverse circumstances. A would be smart writer in the press, however, overwhelmed with the conceit of his own musical knowledge, has set himself the heroic task of strangling the newborn infant without giving it a chance of getting its lungs into working order. On the morning after the performance of "Siegfried" this edifying effusion appeared in the *Morning Leader* over the initials "J. H. G. B.," who appears to be acting as a very inefficient substitute for "Sforzando":

#### Covent Garden.

#### "SIEGFRIED" PERFORMED INDIFFERENTLY LAST NIGHT.

Last night's performance by the Moody-Manners Opera Company was the reverse of an interesting one. In fact, I think some of us spent a somewhat dull evening. The orchestra was often provokingly sluggish, and the conductor, Herr Richard Eckhold, has, in my humble opinion, only a very ordinary view of the music. One does not say the effect of the work would be precisely the same had he a fine band of the size of the Queen's Hall body of men under his control, fully rehearsed; but, making every allowance, he does not strike you as the right man in the right place in Wagnerian music-drama.

Now, the singers, if they have genius, can often put life into the duldest part of Wagner. Only one singer had that quality yesterday evening: I mean Philip Brozel, who was the Siegfried. It was wonderful, without being much of an actor, what he did for the work. Without him the performance would have been well nigh tedious.

Payne Clarke's Mime was efficient, but not talented. Charles Magrath, as the Wanderer, did well on the whole, and Mme. Fanny Moody, as Brunnhilde (in the duet in the third act), sang sweetly and efficiently, and certainly looked her part. (The orchestra, by the way, in the beautiful music before the heroine's awakening, was inexcusably slovenly). My conclusion is that "Siegfried" remains a work for the grand opera season only.

I think, at any rate for the present, the Moody-Manners Opera Company had better stick to "Tannhäuser" and "Lohengrin" for their Wagner, which they can play with some honor. J. H. G. B.

Leaving out of consideration J. H. G. B.'s English, which is more "inexcusably slovenly" than any performance of the Moody-Manners Orchestra, it is quite obvious that the pragmatist dicta of a stop gap who is apparently devoid of all sense of proportion are not only ridiculously unfair, but are also likely to do an incalculable amount of harm. For the sum total of all J. H. G. B.'s remarks is this, that the orchestra jarred upon his fastidious senses. He seizes, in fact, upon the one weak point of the performance and exaggerates it to such a degree that it completely overshadows such poor praise as he is so good as to award to the singers. Now J. H. G. B. informs all and sundry that he would like to hear the singers supported by an orchestra of fine players in number the size of the Queen's Hall Orchestra, and he further advocates a change of conductor, although, as he admits himself, the present conductor has hardly been given a chance. As J. H. G. B. is not obliged to pay the piper he is very ready with his advice. He does not realize that before the season opened the management had to reckon with the serious possibility of a heavy loss. If they had known, as the Grand Opera syndicate knows before the beginning of a season, that the receipts would far exceed the expenses, I have no doubt that a far better orchestra would have been engaged. But, in the circumstances, the management was not justified in incurring the enormous expense appertaining thereto. The present venture is of the nature of an experiment. The public pulse had to be felt and the public temper had to be gauged. If the orchestra does not reach the pitch of perfection, it appears to me that it is a critic's duty to draw attention to the fact and to leave the management to do the rest. If at a future season the orchestra shows no improvement, it will be time enough to pour a little abuse upon the management's head. But I have no doubt that the abuse will not be necessary.

J. H. G. B., however, evidently imagines that the best way to encourage an infant's growth is to pelt it with brick bats. The Moody-Manners Company started life only a few years ago with the avowed intention of making a permanent English opera possible over here. That its ideal is high no one will deny; it is also sufficiently obvious that the end would be very difficult to attain. It seems to me, therefore, to be perfectly gratuitous to strew



Mme.

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its path with thorns. The object is one which every musician has at heart, and every effort to accomplish it ought to be encouraged. Even in a short four weeks the Moody-Manners Company has done an excellent work which deserves recognition, for it has proved conclusively that there is a demand for English opera.

Far from being as bad as J. H. G. B. would have us believe, the performance of "Siegfried" was very creditable indeed. Of Philip Brozel and Mme. Fanny Moody I have spoken already. Payne Clarke—the Mime—is by no means untalented, although on this occasion he was obviously nervous and did not do himself full justice. Charles Magrath, the Wanderer, did exceedingly well in a very trying part, while all the other performers proved themselves most capable.

In conclusion, I may express a hope that "Sforzando" will soon return to take up his own work again. However much we may disagree with some of his utterances he at any rate speaks with authority, and his opinion is always worth having. It is impossible to say the same of his deputy.

ZARATHUSTRA.

### MARY MUNCHHOFF RETURNS HOME.

**A**FTER an absence of seven years Mary Münchhoff, the American soprano, arrived here on Wednesday last. From time to time, our Berlin and other correspondents have written regarding the exceptionally fine successes of this talented artist. Previous to her sailing for home she sang in three concerts at Ostend, adding more laurels to her fame in Europe. Miss Münchhoff will make her debut here in a song recital in Mendelssohn Hall, on Friday evening, October 10, under the management of Henry Wolfsohn.

Three years ago she made her debut in Germany with the Philharmonic Orchestra under Arthur Nikisch. Her success was immediate, and engagements soon followed with the Kaim Orchestra, of Munich, under Felix Weingartner; the Frankfurt Museum concerts under Kogel, and with every orchestral association of importance in Germany. Miss Münchhoff did not confine her appearances to Germany alone. She achieved equal triumphs in Austria, Holland, Hungary, Switzerland, France and England. In London, where she appeared in May last, her success was most emphatic, and offers from the societies in England and the provinces had to be refused because of her coming to America for this season. She will, however, return to England for the spring of 1903. The following is the program Miss Münchhoff will sing at her recital here.

Caro mio ben.....	Giordani
Chanson du Papillon.....	Campia
Willst du dein Herz mir Schenken.....	Bach
Das macht der Wind.....	Bach
Vilanelle.....	Veracini
Care Compagni.....	Bellini
Du bist die Ruh.....	Schubert
Aug dem Wasser zu singen.....	Schubert
Haidenroslein.....	Schubert
Auftrage.....	Schumann
Die todte Nachtigall.....	Liszt
Berceuse.....	Wagner
Standchen.....	Brahms
Russian folksid.....	Alabieff

Isidore Luckstone at the piano.

Miss Münchhoff is spending this week at her home in Omaha, Neb.

### TWIN CITY NEWS.

753 LAUREL AVENUE, ST. PAUL, MINN.



THE musical season in the Twin Cities is opening and stirring at an earlier date than for many years past, and by October 1 clubs and committees will have made winter plans and dates.

The St. Paul Choral Club, under the direction of George Normington, began rehearsals last week. Among the oratorical works will be Verdi's Requiem, Mendelssohn's "St. Paul," and "The Messiah."

Raoul Pugno, the French pianist, will give a recital early in the season in St. Paul.

Secretary Grace says the Y. M. C. A. course will eclipse all records in its list of brilliant attractions announced for the coming season; among them Madame Schumann-Heink, George Hamlin, the Hess-Burr Club and others equally prominent. The course will not begin until January 1, and will then inaugurate the opening of the season in the new People's Church.

The Philharmonics are once more banded together under their genial leader, Emil Ober-Hoffer, and its announcements for the thirteenth season are most attractive. The regular course includes three concerts: "Samson and Delilah," November 11; "The Death of Minnehaha," by Coleridge-Taylor, February 11, and Mendelssohn's "St. Paul," March 27. Among the artists who have been engaged are Mme. Josephine Jacoby, contralto; Mme. Shanna Cumming, soprano; Carl Dufft, basso; George Hamlin and Evan Williams, tenors; Gwilym Miles, basso, and William Willets, baritone. The club has arranged to give "The Messiah" on Christmas night as an extra concert, with full orchestra and with the following soloists: Helen Buckley, Sue Furbeck and Gustav Holmquist.

The Apollo Club unanimously elected Harold Woodruff to succeed W. H. Granninger, who recently returned to Cincinnati, and announces for its first concert that sparkling and fascinating artist Mile. de Lussan for December 17. This will be the popular singer's first appearance in this country in concert and song, and her programs are to include groups of French, Spanish, Italian, English and American songs, as well as selections from the operatic roles she has made famous. Andreas Dippel will sing in the second concert, February 17. David Baxter will be the assisting soloist April 10.

The first open meeting of the Ladies' Thursday Musical, of Minneapolis, will take place October 23, and will be a rare treat, as well as an important educational feature. Emil Ober-Hoffer and Louis Shawe, of St. Paul, will give the melodrama, "Enoch Arden," by Richard Strauss. One of the features of the Musical's recitals during the year will be given November 21 by Sara Anderson and Joseph Baernstein, who have already won the hearts of Twin City audiences.

The Johnson School of Music has reopened, and will give a reception to the patrons and friends of the school Thursday evening in the school auditorium. The new teachers at the school are Mr. and Mrs. Holt, Misses Verna Golden and Edna Hall, Mrs. Woodruff, Robert Gale, and Messrs. Shibley and Walston.

Mr. and Mrs. Carlo Fisher are recent additions to the Northwestern Conservatory. Mr. Fisher is known here in the Twin Cities as a splendid artist, and his cello play-

ing will be a decided feature in musical circles this winter. Mrs. Fisher is a reader of ability and will assist her husband in their opening faculty recital, presenting "Enoch Arden."

Loudon G. Charlton, New York manager and impresario, greeted old friends in his home city on Wednesday of last week, and has placed his artists under the very best auspices. Zélie de Lussan will be the opening attraction for the new People's Church, which will be formally opened December 15.

Fraulein Schoen-Rene, accompanied by her pupil, Miss Helen Hall, has just returned home after spending the summer abroad.

One of the most interesting announcements of the musical season is that Madame Sembrich will appear in Minneapolis in recital November 1.

The faculty of the Northwestern Conservatory of Music will give three recitals in the Unitarian Church on successive Tuesday evenings, commencing September 30. The first recital will be the debut of Carlo Fisher, solo cellist, and Mrs. Fisher, reader. They will be assisted by John Parsons Beach, pianist, and will give Strauss setting of "Enoch Arden." At the second recital Misses Sans Souci, Chenevert and Morehouse, and Messrs. Ober-Hoffer, Marshall and Christensen will appear. The third program will introduce Miss Gertrude Bobbins, pianist, assisted by Mrs. Porteous. GERTRUDE SANS SOUCI.

### Francis Rogers.

**F**RANCIS ROGERS, the baritone, has just returned to New York after several months of study and professional singing in France and Germany, and is to devote himself during the coming season to concert and oratorio work. His singing during the past three years has been such as to entitle him to a place in the front rank of American concert singers. His repertory in oratorio is large, too, and his unusually flexible voice enables him to render with success a wide range of parts.

Louis C. Elson, the critic and lecturer on musical subjects, wrote in the Boston *Advertiser* last December:

In these days, when foreign vocalists enter the American concert field with all the prestige of European reputation, it is a pleasure to find an American artist who can vie with them in almost every school of vocal art. Mr. Rogers has a smooth and sympathetic voice, a clear enunciation, an understanding of the purport of what he is singing, and his presentation of a list of German, English and Italian songs was perfect enough to justify the constant applause of the large audience. Mr. Rogers' program was sufficient to prove a versatility far above the average, and not only his enunciation, but his comprehension of the spirit of the different schools of composition made his recital delightful in every number.

And this is only a sample of many like opinions.

Mr. Rogers has resumed his position as solo baritone at the South Reformed Church. His address is 26 East Thirty-third street. He asks us to announce that he will receive no pupils.

**ANOTHER LACHMUND PUPIL.**—Miss Grace Upington has been engaged by Mr. Kaltenborn to play Liszt's "Hungarian Fantaisie" with orchestra at his next symphony concert, October 7. Miss Upington is one of a number of young pianists who are making their way without finding it necessary to "go abroad."

**JOSEPH PIZZARELLO.**—Joseph Pizzarello has arrived from Europe, and will receive vocal students October 1, at his Carnegie Hall studio.



RAOUL

# PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. **There is no greater pianist living. His technique is magnificent.** He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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THE Vienna Opera is sadly in need of singers. Basses there are as scarce as tenors elsewhere—and that is very scarce indeed. Here is a chance for American singers. But they must first disguise their names.

ELSEWHERE we reprint a communication that appeared in the *Nation*, in which the writer, a composer, dwells upon the hardships of a musician in the matter of using poetry for musical settings. The subject and its proposed remedy are worthy of public discussion.

IT is rumored in Berlin that the German Emperor finally has accepted the resignation of Count Hochberg, intendant of the royal theatres of that city. His successor is said to be Georg von Hülsen, a favorite of the Emperor and intendant of the Wiesbaden Theatre.

ANTHES, the tenor with the "lovely legs," of the Dresden Opera, was recently attacked by cramps of the neck during a "Rheingold" performance. This is the time for those who howl about the beneficial beauties of bel canto to tell us just how harmful it is for a singer to sing Wagner. Now, then, come on!

BERLIN purposes to place a tax on foreign theatrical scenery and wardrobes; heretofore these were admitted into the city free of duty. This is not only a blow at foreign artists, but also at all art. It seems a trifling law that would throw even small hindrances in the paths of such artists as Dusé and Novelli—especially as their equals are not to be found in that city.

THE chorus singers of the Amsterdam Opera have gone on a strike and have resorted to such violence that police interference becomes necessary. Here is a hint to Mr. Grau. If his chorus were to rise in arms and swat him with macaroni or stab him with a stick of Italian bread, then the Chevalier would die a kosher death. But after all he may feel safe, because he knows that his chorus has no temperament!

GEORGE BERNARD SHAW has occasional moments of illumination. Speaking of the bad singing prevalent in England he said: "The truth is, there is nothing wrong with England except the wealth that attracts teachers of singing to her shores in sufficient numbers to extinguish the voices of all natives who have any talent as singers. Our salvation must come from the class that is too poor to have lessons." With a few modifications the above would apply to America. England is beginning to awaken to the evil of the foreign musical invasion. Its shores have been overrun since the days of Handel and its native art destroyed. And America, young as it is, is no better off in this matter!

WE note with satisfaction that such shining authorities in musical aesthetics as Franz Kaltenborn, Henry Wolfsohn, Marie Cahill and several clergymen have been interviewed by the *Telegram* on the burning theme "Is Music Immoral?" A reverend person in Massachusetts—most moral of States!—thinks that it is; the others mentioned above do not. For sultry August such topics may serve to while away the slow hours; but it is now October, the musical season has begun, and we are too busy to discuss futilities. Besides, the question—which is no question at all, being a confusion of terms—has been threshed out in the columns of

THE MUSICAL COURIER so many times that we refuse to return to it. Music and morals? Since when must art preach?

HERE's a pretty mess! The shoemakers' guild of Vienna—bless their waxy souls—decorated their new meeting house with a statue of the late Hans Sachs. They politely asked the curé of the parish to bless this half soler of verses, and he refused because Hans had in his life been a rank Protestant. Some crafty cobbler suggested a way out of the difficulty by transforming Hans Sachs into St. Crépin, coolly adding a gold nimbus to the figure. *Le Ménestrel* regrets that Wagner cannot be told of the honor which has befallen his hero. So do we.

A PECULIAR confirmation of the necessity for people to read THE MUSICAL COURIER is found in a letter written by Miss Winifred Bauer to Montague Chester, of THE MUSICAL COURIER office in London. She writes from 166 Adelaide place, N. W., as follows: "On our arrival at Salzburg on August 15 we had the greatest difficulty in finding accommodation for our party, all the hotels being filled, and we tramped about for nearly two hours before we succeeded in finding a hotel which had vacant rooms. We were told that the reason for this demand for beds was that 800 singers had that day arrived from Vienna, but at that late hour of the day we had no means of ascertaining for what they had come or whether or where they were to perform. The next day they had departed and we heard nothing more of them. Only on my return to London I saw in the New York MUSICAL COURIER a paragraph to the effect that a large number of Vienna choral societies had arranged a Mozart celebration in Salzburg and met there to sing his requiem. How glad I should have been to hear the performance if I had only known of it at the time."

Now, then, if the people will read THE MUSICAL COURIER they will know why singers sing, and whether they sing, and where they sing, and when they sing, and they will know when players play, &c., but they must always read it in time.

THROUGH the retirement of Franklin Fyles, the dramatic critic of the New York *Sun*, certain negotiations have been opened with James Huneker to succeed him. This has brought about the resignation of William J. Henderson from the

### NEWSPAPER CHANGES.

New York *Times*, and he will probably be the music critic of the New York *Sun*, with Mr. Huneker as dramatic critic. In the meantime, it is reported that Mr. Martinez, of the *World*, will succeed Mr. Henderson on the *Times*, and again it is reported that the *Times* will follow the *Herald* and have no music critic. Some time this afternoon it is expected that these matters will be all cleared up, and a serene air will again prevail in the downtown establishments, which are now in a considerably perturbed state in their dramatic and musical departments.

We understand that there have been about 111 applications in the office of the New York *Times* from would be successors to Mr. Henderson, which shows the great demand on the part of those persons who wish to be music critics. In case any daily paper is in want of applications for similar positions we have a large number on file here, having a special department of applications for such positions with this paper, which makes a specialty of handling music critics. We have really come to the conclusion here that without music critics there would be a sudden and complete cessation of the organic action of the universe.



## The Real Heroes.



HERE have been articles in THE MUSICAL COURIER recently about "The Critics and the Heroes," very interesting, written by M. A. Blumenberg and James Huneker, and a communication in last week's issue, entitled "The Critic the Hero," signed by a critic of a daily. Now I propose to treat the subject from the standpoint of the artist.

Not being a critic I shall not attempt any elaborate writing; it's not my function. So please accept my views without embellishment. I maintain that there are three kinds of heroes concerned in this discussion. The first is the public which has to listen to the artist. The second is the artist who becomes a hero through the critic, and the third is the real hero—that is, the critic who is feared by the artist and read by the public. This important hero congregates in corners and discusses the fate of the poor hero artist. This critic hero can be seen at Mendelssohn Hall looking so bored. The male enters like Hamlet and runs his hand through his hair like a live artist, and the female enters with distended nostrils like a dead artist. The public says, "There is So and So," and the artists tremble for them.

ARTIST.

The public in many instances is a hero, and does not realize it, for if it did it would be heroic when at present it is heroically dull and stupid. The public is indifferent, because the artistic feature of a performance is secondary to the sensational and personal, and this is due to the hero critic, who has sacrificed himself to the artist hero after creating that hero and through creating him first.

The critic is as great a hero as any, if not greater, for the public does not depend upon music or the artist, and the artist, having been made independent by the critic hero, is also now indifferent; this leaves the critic hero in the ditch, where he must remain unless he alters his course by resuming work in criticism instead of devoting time to hero worship.

If the critic were to exercise his gifts as an artist he would at once level all the elements, and that would give him an equal opportunity in the race for honors and distinctions and the benefits flowing from these sources. All that is necessary for him is to maintain himself as naturally outlined; that is, remain within the natural limits of his functions and exercise them legitimately. He is in his present condition because he has abused the natural function, substituting for it the artificial function of advance literary agent of a large aggregation of foreign artists. The foreign musical artist was sufficiently shrewd to take advantage of the opportunity and after—during twenty years past—securing some 25 million dollars from this American source has returned home and occasionally, as a pleasant reminder of the possibility of future depredations here, sends the critic a postal card from a town in Europe, where he or she plays or sings for one hundred dollars, while here, for the same program, the same artist would charge anywhere from \$500 to \$1,500, being enabled to do this through the critic.

It is all very charming, pleasant and even romantic at times, but what becomes of the American artist, the critic himself? Where is that career and what has ever been made of it? Is it to remain forever, as a career, a representative of small salaries and limited incomes and reduced perspective? Is that the proposition?

FROM DR. HANCHETT.

Editors The Musical Courier:

I AM enjoying vastly the discussion you have started as to music critics and criticism, and I am sure good will come of it. As a teacher of music who has had some fault to find with prevailing methods, I should like to point out that much that has been said by all concerned simply bears out my contention that music teaching has been almost universally aimed at producing not musicians, but technicians. It is agreed that the editors and critics give what they think the people want, and the people want the paper's opinions about the side of the artist's work in which their music teachers have made them interested.

Of course the matter of personalities is no more an element in this case than it is in the case of public characters of all sorts. Most people love gossip, and the papers have taught them to expect gossip alike from music critics and all others who are called upon to discuss prominent persons. But as far as the critics write about music the thing they find appreciated is the thing the people think they understand—performance, technique, difficulties. It is not that because the teachers of music have taught mechanism, playing as gymnastics regardless of meaning, and have made the most of the pupil who can conquer the most technical difficulties? Is not that the reason also that the paper roll machines can be accepted as music makers, and their louds and softs, fasts and slows, as "expression"?

If our music students had been taught to look for the thought of the composer, to believe that music was a language and to try to bring from their own hearts something to reveal to the hearts of the hearers, music criticism and the standards of church music, even the social estimation of music and musicians would not be in the deplorable conditions in which we find them today. I am glad to think that a better day is dawning. I am sure many teachers are awaking to the fact that teaching has to do with mind, and that music is more worthy of study than of practice. I am delighted that this discussion in your columns has been started, and I hope music criticism the country over will come to amount to something and to advance the cause of true art.

HENRY G. HANCHETT.

136 FIFTH AVENUE, NEW YORK, September 27, 1902.

### FROM "A NEWSPAPER READER."

Dear Musical Courier:

I HAVE not had the advantage of reading all the communications addressed to you about heroes and critics. I notice, however, in the last issue of THE MUSICAL COURIER that Mr. Blumenberg laments that "critics by obscuring abstract criticism, and substituting for it a constant attention to the personality of the artists, making it concrete instead of abstract," injure themselves from a literary point of view. But what else are the critics on daily or weekly journals to do? They must give what their readers want to read, not what they themselves want to write, and readers of newspapers want news, not abstract essays, be they ever so abstract. Those who appreciate or comprehend abstract criticism are a select few, and they do not want it at the breakfast table. Long, long ago, a critic writing in the New York Times contrasts the attitude of the public and that of the true critic in the following words:

"The public generally, although those of it who are interested in music read the articles upon the opera and the principal concerts before the rest of the news, do so too frequently without due consideration, and merely as if they were reports of what took place the evening before at the opera house or the concert hall. On the contrary, musical criticisms properly written involve preparation, thought and self sacrifice, and, except in the case of readers who are very accomplished musicians, they have a place in the art education of a public. Even in the cases of well instructed musicians, and on occasions when the reader differs from the critic, this educating function does not disappear, for consideration, comparison, dispute and even intelligent dissent are means of education. The mental exercise on each occasion is infinitesimally slight, the cultivation of taste infinitesimally little, but the sum of it in the course of years and throughout a community is very perceptible."

He very naturally magnifies his office, but he does not overlook the difficulties he has to contend with. "Chief among these is the sacrifice of the critic's own inclinations, the suppression of cherished opinions, the subjection of his ideal to what the evolutionists call his environment. It is safe to say that no competent writer of musical criticism for the daily press can avoid making this sacrifice. For he writes not for himself but for an organ of public opinion, and he must to a certain degree adapt himself to his circumstances. If he is honest he will not teach error; he will not be false to his intellectual convictions. But it cannot be that he will not find himself constrained to look at the subject of his criticism not from a purely aesthetic point of view, not from the point of view which is best suited to his mind, and to take into consideration matters which, in his private judgment, are quite foreign to the simple subject matter of his criticism."

The matter the critic of those old days had to consider was whether the series of performances in question—heralded as the inauguration of a new era in the musical annals of New York—held out any promise for hereafter.

He thought they did, and therefore he felt disposed to "treat shortcomings with forbearance and to make the most of real merit." He concludes with a definition: "A competent musical critic should add to a fine musical organization a fair, if not a thorough, musical education. He should understand, at least theoretically, the art of vocalization; he should understand the orchestra; he should be a man of æsthetic culture, and, also, one of some acquaintance with the history of the art. He should have ideals in that, for a mind without ideals in art is a sailor without a compass. He should be honest; but he should also be kindly and discreet."

In fact, the newspaper critic must write for newspaper readers, the artistic literary critic must reserve his abstract criticism for some more serious form of publication. Will THE MUSICAL COURIER sacrifice itself on the altar of art and become the organ of abstract criticism? May it live long and prosper!

A NEWSPAPER READER.

If the public does not desire abstract criticism and if that taste cannot be developed by using the knowledge of criticism to develop that knowledge by its proper treatment—and that means the abstract criticism of a work of art—why, then, there certainly is no necessity for music critics, for what is said about the people who sing and play and the gossip about the opera house and about the concert halls is a matter that can be readily attended to by the average reporter, who is an intelligent man in this country, and it can be done as the *Herald* has suggested—without any professional critical assistance. That is exactly what our position is in this matter. If the writer of the above is under the impression that there is no necessity for abstract criticism, then there is no necessity for abstract critics, and then there is no necessity for critics, because they can only be abstract critics, they cannot be concrete critics; and then we get the concrete reporter and the thing is finished.

UNDER the title of "Music in the Puccini Family," an Italian paper gives a sketch of the succession of musicians bearing that name. It does not add much to the old arguments for and against hereditary transmission of genius; at most it may be

regarded as showing a tendency developed by environment. The founder of the dynasty, Giacomo Puccini, was born in 1712, who

became an intimate friend of the celebrated Padre Martini, the learned historian of the music of the ancients and the "master of counterpoint." Under the influence of Padre Martini the pupil naturally devoted his attention to church music, and his "talent on the organ (to quote Fétis), together with his compositions for the church, gave him a great reputation." From 1733 to 1780 he wrote thirty-one services for the feast of St. Cecilia and a motet for four voices and grand orchestra to be given at the feast of the Exaltation of the Cross.

Among the papers left by Martini to the Lyceum of Bologna is an autograph entitled "Vexilla a 4 voci Con to co' violini obbligati e viola ad libitum, 1743," probably given by Puccini to his friend and master. This founder of the dynasty, Giacomo, was succeeded in 1781 by his son Antonio (born 1747), who composed a funeral march for grand orchestra, performed in 1789 on the death of the Emperor Joseph II. According to Fétis he also wrote some operas, but Pougin thinks there is some mistake here, and some of the works of his son had been attributed to him. This son Domenico, born 1771, was first the coadjutor, then the successor of his father as chapel master of the Republic of Lucca. He was a fertile composer for the Church, and a motet for sixteen voices and double orchestra was accepted by Pope Pius VI. He also wrote various operas—"Il Ciarlatano," "Quixoto Fabio," "Le Frecce d'Amore" ("The Darts of Love"), "The Capricious Woman" and others—which, from the names given to them, seem to have been comic operas. Domenico died in 1815, three years after the birth of his son Michele, who was brought up by his grandfather Antonio. After some years of study at Lucca, Michele went to Naples and placed

himself under the direction of Mercadante, returning in 1841 to his native city. He wrote several pieces for the Church, among them two masses in the "German style," as his critics described them, and two operas, which had a moderate success. He died in 1864, leaving a son seven years old, Giacomo, the composer of "La Tosca" and other operas.

### DAILY NEWS.

THE New York *Herald* of September 26 published the following from Italy:

M. DE RESZKE IN ITALY.

M. Jean de Reszké writes to a friend in this city that he and his brother, M. Edouard de Reszké, are at Salso Maggiore, Italy, taking the cure, from which they have already derived much benefit.

"Tamagno is here, too," says M. de Reszké, "and is giving a concert with Madame Storchio, Signor de Luca and the great actor, Signor Ermete Novelli. Although the seats cost 30 lire (\$6)—an unusual price for Italy and such a small place—the theatre is sold out.

M. de Reszké adds that he expects Signor Leoncavallo, the composer of "Pagliacci," to join him at Salso Maggiore, to assist in the translation of that opera, which M. de Reszké is to present in Paris the coming winter.

THE MUSICAL COURIER of September 10 published the following from Italy:

IN ITALY.

Among the artists who are at Salsomaggiore, Italy, is Miss Alma d'Alma, who is there for the benefit of her health.

Jean de Reszké was to arrive there September 3. Tamagno is also expected. Emma Eames left there some days ago.

Considering that this is a weekly paper and that the news must have been in this office several days before the paper appeared, the difference in time explains how long it takes for an item which appeared in THE MUSICAL COURIER, of New York, to go to Italy, and then back here by cable to the New York *Herald*. Such a thing happens so frequently in connection with THE MUSICAL COURIER that it is now interesting through its frequency. Formerly it was very interesting through its novelty. Nearly all of the daily papers fill their musical columns with items from the correspondence and other matter in this paper, and seldom credit the paper. We must say, however, that the *Evening Post*, of this city, is the most conscientious and scrupulous in crediting THE MUSICAL COURIER, sometimes the *Mail and Express*. The New York *Sun* fills its Sunday column of music from THE MUSICAL COURIER and seldom credits us, to which the *Sun* is welcome, because the musical people who read it in the *Sun* have already read it in THE MUSICAL COURIER. Some of the daily papers never credit THE MUSICAL COURIER and never refer to it. This is due to the fact that the musical critics themselves feel as if they might be accused of reading this paper.

This paper inevitably credits where credit belongs, because, from a journalistic point of view, it is always to the credit of a newspaper to illustrate and to show that its writers and editors are reading the papers in all directions. If our exchange list here were limited to a few hundred papers we would not be reading the thousands of papers each week that are read by the exchange editors of this paper, and we gather a great deal of information through those papers and magazines that are read here in this office. This is a cosmopolitan view of things; it takes us out of the provincial spirit in which even the newspaper men are so apt to drift, and gives us an international view of affairs in the world of music and in other worlds that, to some extent, counterbalances the idiocy of the performance; for if there is any professional pursuit in journalism that touches upon the idiotic it is this pursuit of a musical paper. Considering the fact that in the United States millions are made in all industries while thousands can only be made in this pursuit, we are astonished at the number of brilliant young men and women who are willing to identify themselves with this paper and to limit their careers to one

confined sphere; therefore we look upon it as idiotic. But we escape it in its radical aspects by reading and studying other papers and magazines, and then, when we find something good in them, we make it a rule to credit those particular papers. If other newspaper men would pursue this course it might result in some benefit to their papers, for it is never a mistake to quote.

However, we do not see what this has to do with the *Herald*, for it has really nothing to do with it. The New York *Herald* is not the only paper getting its European musical news via this office. It is a good scheme.

AS an additional illustration of the force of specialism as a medium of priority and the impossibility properly to cope with it when dealing in generalities, we reproduce first a cablegram published in last Sunday's *Sun*, followed by a letter on the same subject published in THE MUSICAL COURIER of the week previous, dated September 6, London, England:

[From the New York *Sun*, September 28, 1902.]

ENGLISH OPERA IN LONDON.

SUCCESSFUL SEASON AT COVENT GARDEN CLOSED LAST NIGHT. [Special Cable Dispatch to the *Sun*.]

LONDON, September 27.—The Moody-Manners Company concluded a five weeks' season of English opera at Covent Garden tonight. The experiment was regarded at the outset as doubtful, but it is interesting to note that the experiment resulted in success. There were large and enthusiastic audiences at ordinary theatre prices every night.

The audience, indeed, formed as strong a contrast to the audience of a summer season as did the company and orchestra to those heard during the grand opera weeks. It was much more demonstrative and much more democratic. Tweed suits and flannels invaded the stalls and even the boxes. For five weeks the opera was performed without the encouragement of a single tiara, but the unfashionable looking audience was appreciative and sympathetic, although not highly discriminating.

In regard to the company, the critics all around treated the performance with the greatest generosity, praising lavishly and criticising mildly. Its resources, especially in the matter of the orchestra, were not equal to the requirements of the Wagnerian drama in its later developments, but more than one leading critic declared that the performance of "Carmen" was the best all around representation of that opera that had ever been given on the London boards. The chorus of fresh, tuneful voices was certainly a pleasant change at Covent Garden, where, during the grand opera season, the chorus gives a person the idea that the members of it are contemporaries of the building itself.

The performances discovered no new talent that is likely to cause a sensation in the musical world, though they contained many good singers. The artists had no really adequate Wagnerian roles to interpret. Once more it was also shown that the majority of Anglicized versions of foreign libretti need complete rewriting before they can be sung with artistic decency.

One new opera, Pezzi's "Rosalba," was produced last night. It was reported to have been a great success in Italy. It is a tuneful little work in one act, but it makes no valuable addition to opera. It shows the influence of Puccini, Mascagni and Leoncavallo plainly, but there is no stamp of the composer's own individuality.

[From THE MUSICAL COURIER, September 21, 1902.]

LONDON, September 6, 1902.

To those who know Covent Garden only as it appears in the grand opera season, the great theatre presents a strange spectacle today. In fact, last season's beauty, if she happened to return to town at the end of August—a most improbable proceeding on her part—and to attend a Moody-Manners performance of "Faust" or "Tannhäuser," would find the house almost unrecognizable. Two-thirds of the expensive grand and first tier boxes have been completely swept away, and their places have been taken by rows of stalls, which are crowded every night. The seat in which the dear duchess lolled three nights a week, through May and June, is now occupied by the portly figure of Mrs. Smith, who leads the fashionable world in Upper Tooting. The box for which Pierpont Morgan paid hundreds is now no more, and the millionaire's place is taken by Mr. Jones, who runs that successful hardware store in Camden Town, and who is giving his wife and five olive branches an evening's amusement at the total outlay of 1 guinea sterling. That particular spot in the grand tier which once attracted all eyes, by reason of the fact that its occupant, beautiful Mrs. Vere de Vere, never appeared in less than a thousand pounds' worth of diamonds, is now filled by Miss Watkins, assistant mistress at a seminary for young ladies in Shepherd's Bush, who has put on

her best black silk gown, high in the neck and long in the sleeves, with the jet ornaments which were once her dear mother's, in honor of so auspicious an occasion. The stall whence young Aubrey Nincompoop condescended to survey the boxes through his single eyeglass knows Aubrey no more. His place is taken by Henry Hawkins, one of the young gentlemen at William Whiteley's, who is giving his best girl a treat.

The dear duchess came to chat with her friends. Young Mrs. Vere de Vere came to show her diamonds. Mr. Morgan came because it was the proper thing to do, and the same motive actuated Aubrey Nincompoop. Mrs. Smith, Mrs. Jones, Miss Watkins and Mr. Hawkins per contra came to hear the music, and hear it they do from the first bar to the last. Shade of Beau Brummel! What a reason for going to the opera! In the interval the élite of Islington and the flower of Hornsey Rise tear themselves away from the auditorium and repair to the lounge and the smoking room. But all through the mercifully short interval they are the victims of a nervous dread lest the curtain should rise before they are in their places, and the first ting of the bell sends them scampering back to the house, where they will sit in rapt attention listening to music which they can understand. At the close of the opera there is none of that squash in the lobby which every night of the season brings. The raucous voices of the attendants have stilled their cries for "Lady Watkyns' kerriage" or "Mrs. Thingumbob's broom." There are no smart electric landaulettes to whisk blasé society ladies away to a dance in Mayfair or a soirée musicale in Park lane. Such of the audience as are blessed beyond their fellows with this world's goods drive off in hansom cabs or "growlers," while the rest wend their way on foot to the Strand or Holborn, whence 'buses, tubes or the underground will carry them off to their suburban homes.



And what does all this prove? Without a doubt that there is plenty of room for an efficient English opera at reasonable prices. There are pessimists who say that there is only a very small audience for opera in London. A glance round Covent Garden, however, is quite enough to disprove this statement. In the first place money is being turned away from the doors every night. Thursday and Friday evenings were the only exceptions last week; but even "Maritana" and "Il Trovatore," old fashioned and out of date though they are, drew houses which, if they were not bumpers, at any rate left no room for complaint. "Carmen," "Faust," "Cavalleria" and "Tannhäuser" have filled the house to overflowing. And the audience was quite a different audience from that which goes to Covent Garden in the grand opera season. The prices are so low and so well arranged that even the most impoverished music lover can afford to attend two or three days a week, a thing which he cannot possibly afford to do at the usual Covent Garden prices. And it is quite obvious that the impoverished music lover is making the most of an opportunity which comes in his way only too rarely. The average performances at Covent Garden in the grand season are very expensive and none too good. The average performances of the Moody-Manners Company are very nearly as good, in some ways even better, than those of the so called grand season, and very much less expensive.

In comparing the two, of course, the star nights at the grand opera must be left out of consideration. The Moody-Manners Company does not boast a Melba, a Jean de Reszké or a Van Dyck. It would be ridiculous to suppose that it should. But Mme. Fanny Moody is an infinitely better singer than Frau Lohse, and her performances of Elizabeth on Saturday night and of Elsa on Wednesday were finer in every respect than any that the German singer gave during the season. Philip Brozel, John Coates and Joseph O'Mara know how to sing, which is more than can be said of most operatic tenors; Charles Manners and Charles Magrath are both very fine basses, and William Dever, if he is not quite a Renaud, has given us a very manly and straightforward performance of Wolfram.

Between the two choruses there is no possible comparison. The usual Covent Garden chorus is nothing but a bundle of antiquated old crocks with voices like saws and as much intelligence as a troupe of marionettes. The Moody-Manners chorus is composed of young singers with fresh voices, who are full of enthusiasm and intelligence.

The *Sun* cablegram is exactly twenty-two days late in its news and its dissertation on the same. We may here add that nearly all the musical news of consequence is first published in these columns, although this is a weekly paper, which cannot compete in its priority of publication with daily papers, although it practically discounts them on its specialty—music. Of course, we do not fill this space with accounts in detail of all the sensational murder and vice stories of the day. The daily papers are far ahead of us in that direction.



## VERDI BUST AND ALBUM.

THIS paper in its last week's issue referred to collections that had been made in this city for the purpose, it is stated, of securing funds for the presentation of a bust of Verdi to the city and the publication of a Verdi Souvenir Album, as the receipts read.

The subscriptions were begun early last year—1901—and nothing more has been heard from the subject until attention was called to it last week in these columns, whereupon a call was made to this office and the following document was left here to show the collections thus far made. If others besides those here mentioned have made any payments they should report to this office, bringing, at the same time, their receipts to show money has been paid, if it has been paid.

## COMMITTEE FOR A MEMORIAL BUST TO GIUSEPPE VERDI IN NEW YORK.

MUSICAL DIRECTOR:	TREASURER: A. A. Lindo.
C. de Macchi.	ARTISTS' COMMITTEE:
	Mmes. Eugenia Mantelli,
HONORARY PRESIDENT:	" Nellie Melba,
The Consul General of Italy,	" Nordica Dohm,
Chev. G. Branchi,	" E. Schumann-Heink,
	" Milka Ternina,
HONORARY MEMBERS:	Messes. David Bispham,
Hon. Carl Schurz,	" Richard Burmeister,
Hon. C. C. Conn,	" Frank Damrosch,
Chas. F. Tretbar,	" Walter Damrosch,
Hugo Sohmer,	" Emil Paur,
M. Victor Capoul,	" Ed. de Reszke,
	" Jean de Reszke.
&c., &c., &c.	&c., &c., &c.
OFFICE, 356 WEST FIFTY-SEVENTH STREET, NEW YORK, —, 1902.	
M. Tracy.....	\$5.00
L. Dotti.....	5.00
L. Cappiani.....	10.00
Broadfoot.....	5.00
S. Moyle.....	5.00
Coombs.....	5.00
Maxwell.....	5.00
Poppin.....	5.00
Tretbar.....	5.00
Bispham.....	10.00
Sohmer.....	5.00
Reichmann.....	5.00
Bagby.....	5.00
Ternina.....	50.00
Sundry small.....	23.45
Total.....	\$148.45

It is proposed to give a concert for this purpose on November 22 at Carnegie Hall Lyceum. The results, however, so far are very meagre, especially leaving aside the fifty dollars contributed by the Croatian singer, Ternina.

We fail to find an Italian on the roster of the miniature collection list. Miss Tracy is an American and so is Signora Dotti (Mrs. Swift). Mme. Cappiani is a German, Miss Broadfoot is an American and Samuel Moyle is an Englishman. Mr. Coombs is an American, Mr. Maxwell an Englishman. Mrs. Poppin is French and Chas. F. Tretbar is certainly not an Italian. David Bispham is an Anglicized American—a good idea—and Mr. Sohmer is a German-American piano manufacturer. His own associate, Mr. Reichmann, as his name indicates, is a full blooded American from Brooklyn, and, as stated, Mlle. Ternina is an Austro-Croatian.

What is the matter with our Italian friends and the late Verdi? Do they admire his music? If they do, we cannot find this to be the case when among the list of opera patrons we can find no Italian names. This paper is constantly advocating the support of Italian music, of Italian song, of Italian composers, as against a very determined element in this country which is endeavoring to bury Italian music out of sight; but if the many wealthy Italians here refuse to support their own national music and literature and art here in America, how can they expect a reciprocity? When Grosso's celebrated oil painting was exhibited here on Broadway opposite this office (it was unfortunately destroyed by fire last year) no Italians ever went to look at it, although it was an extraordinary work of modern Italian painting of the Turin school and had many marvelous new and suggestive points in composi-

tion, grouping and shadows. Tallies were kept to ascertain the character of the visitors, and no Italians viewed the painting.

We shall be interested to see what they will do—outside of enthusiasm—for Mascagni, who is due here end of this week.

## \$28,000 IN TWO WEEKS.

LOUISVILLE, Ky., September 26, 1902.

MUSICAL COURIER, St. James Building, New York:

Please repeat in the next number my full page advertisement which appeared in your issue of September 10, page 25.

LOUDON G. CHARLTON.

We subsequently received the following letter from Mr. Charlton:

LOUISVILLE, Ky., September 26, 1902.

MUSICAL COURIER, New York:

SIRS—I wired you today so as to give you time to arrange for a repetition of the page I had in the issue of September 10, and wish you to say on the top: "Bookings exceeding \$28,000 closed for these attractions since this advertisement appeared two weeks ago." This is the sum represented for bookings that I have closed for these attractions, and they came chiefly through the knowledge that has been obtained by the musical world through the page advertisement I inserted in THE MUSICAL COURIER. I believe that the statements that I make under the names of the artists had a great deal to do in the way of saving time. Under each of the cuts you will see that I mentioned what they were for and what their specialties were, and for what purposes they could therefore be utilized, a musical manager readily observing this.

From all appearances I think that I should have a successful season even surpassing that of last year, which was my most successful up to that time. You can readily see that if I book for \$28,000 by the end of September, that my booking by the end of October will be somewhere in the neighborhood of \$75,000, and my bookings by the end of November must pass \$100,000, because by that time bookings will be filled to a great extent. That is merely the early part of the season. I do not believe that I am overstepping the bounds of discretion and modesty in writing to you that I think I shall be able to solve the managerial problem in the United States through the methods and plans I have adopted in bringing forward my artists and in treating them properly and in doing justice to them, and in seeing to it that they are pleased with the manner in which they are handled, as well as with the financial results obtained at the end of each season. Those who are doing business with me, and who are accepting my artists on my own guarantee, to those the same treatment will be meted out, and therefore I believe, as I said before, that I am justified in assuming that I am about to solve the intricate problem of musical management in America. It must be done by contract with the people. Yours respectfully, LOUDON G. CHARLTON.

Mr. Charlton writes this letter, but he does not mark it confidential, and so as it represents an interesting statement of affairs in the world of music and in its business department, which is considered essential by some musicians at least—this business department of musical life, we deem it proper to publish it. The greatest success that has been obtained by musical people in addition to what the critics do for them comes from their proper handling, but managers must be paid or they cannot manage, because artists must be paid. Now, the managers cannot pay artists unless they get business for them. The artists will not sing or play unless they are paid, and consequently they must pay the manager, so that he can go out and create the business through which they are being paid. There is no dream about this, and the imagination must be put into a safe deposit box for the time being, because the stern realities of life in the shape of business face every manager, for he is compelled to pay expenses, pay advertising and pay the artists besides. The critic is not paid and does the service free of charge, but the newspaper behind him in which the criticism is published must be paid because, otherwise, it cannot be published, and if it is not published why then the critic has nothing whatever, and the artist is lost in the density of ignorance. He would not get anything at all, because there could be no demand for him, as the instrumentality that creates the demand could not exist.

Mr. Charlton has been in the field for some years

on a larger scale than usual. He has gone on a basis of developing on a certain line, with a principle of meeting the public through the local managers, interesting each community in his line of artists, and placing them in that manner, giving the people the best kind of music that they can possibly get away from the big centres where opera and symphony are played. If he keeps this thing up on this basis he will become one of the big managers that we have had in this country, and he will be entirely free from complications that result from taking commissions beyond the agreement, and for misstating to artists for what they are disposed of. We will explain this a little more carefully; we want to illustrate for the benefit of artists that, among certain managers, the habit exists of presenting an engagement to an artist in this form: "Will you sing in Albany on October 11 with the Ladies' Circle for \$100—four songs?" and the artist, glad enough to get the \$100 and expenses for going up and coming back, accepts the engagement, while the manager is getting \$200. The manager then gives the artist \$90, deducting 10 per cent. from the \$100, and keeps the other \$110, so he gets \$110 and the artist \$90, and then he buys a house. Now, we don't know who this party is, because we don't know of any managers in this city that are buying houses; but that is about the way it is done. Only last season we understand that a certain celebrated violinist was invited to play at Whitney's house for \$500, that being the price William C. Whitney offered. The manager (we forget who it was) offered the artist \$200, and he accepted it, but Mr. Whitney, by some mistake, made the check payable to the artist, so when the artist received the payment he was asked by the manager to indorse the check, which came through the manager's office. Thereupon the artist says: "What kind of a check is this I am indorsing?" and he turned it over and found it to be \$500, made payable to his order; so he would have received but \$180 had it gone through, and the manager would have received \$320. As Mr. Charlton was not the manager of a great violinist last season he could not have been this manager; and Nordica did not sing at Whitney's last year.

Now, if the managers who are doing these kind of things, and who are always caught when doing them, would stop talking against THE MUSICAL COURIER at every opportunity offered them (because this is the paper that protects the artists), and would advertise in it, as does Charlton, and book for thousands of dollars through their advertisements, and conduct the system according to those sound business principles which are in consonance with American business methods—straight, honest, direct—why they would then certainly be able to do as Charlton does—get a good group of fine artists and sell them and make money for them and money for themselves, and thus make themselves more valuable, and their artists more valuable and musical journals more valuable. We are all in the same boat. If music is successful we will make money, and if not we will lose money, or else we will not get any money. The critics do not lose any, because they have none—they do all this work for nothing, because they love the artists. But the men who are running music papers must take care of their families and other men's families and other people, and it is impossible for them to run along this sordid road of American life without some change in their pockets to meet current necessities, besides obligations that are brewing and investments and other anticipatory things.

Mr. Charlton's full page will appear in this issue if we can find room for it. The Managing Editor just informs us that he can hardly find room, but we hope he can.

The St. Petersburg Opera is to produce this season a new opera by M. E. Dloussky, titled "La Femme au Poignard."



LISZT THE YOUNGER.

IN Germany the habit of collecting essays prevails among writers and publishers much more than it does with us. We are wasteful by birth and extravagant by custom. This condition pervades even our art—always granting that we have one; we never develop out themes, because we believe in abundance, and for us the laziest way is the best. We follow the line of least resistance until it trails into the region of idle speculation.

The popular novels which run into five or six figures put our publishers quite out of the mood of printing pamphlets; in fact, the latter form of publication has absolutely no standing in this country: we look at it with suspicion, and immediately surmise that it is some privately printed view of a faith cure crank, or a collection of testimonials to the virtue of some cereal or hair restorer.

But in Germany it is ganz anders. Among the music critics a man of standing collects his best essays and—what is more—finds a publisher for them. No matter what some sneering, tooting band men say, even the music critic at times says and writes things worth saving, and there are more forty-five minute masterpieces buried in the files of newspapers than any of our editors dream about.

Rather apologetically Heinrich Reimann approaches the reader with his "Musikalische Rückblicke," which recently have been imported. That was hardly necessary, since there is good material in them. What concerns us most is an article on the young Liszt and his Paris days.

The writer admits that Reimann's biography of Liszt is good, but that it is not good enough; and he points out that one of the principal lapses is the meagreness with which the Paris days of that Wunderkind Liszt are treated. Reimann's article is meant to piece this out, and he suggests that it also might be a contribution to a future Liszt biography.

The narrative begins with the year 1823, when the twelve year old Franz Liszt had just achieved his Vienna successes. He came to Paris with the hopes of entering the Conservatoire, but he reckoned without his host Cherubini, then the head of this institution, who drew the line at foreigners.

Liszt's disappointment was soon appeased. He had brought with him a hatful of introductory letters, and soon "le petit 'Litz'"—as they still spell his name in France—was a drawing room pet; princes admired him and princesses fondled him; even Rossini's fame was a bit dimmed by the lad's popularity.

Reimann compares this period of adulation to a similar time in Mozart's life. This comparison is not original with the writer, but arose out of the fact that at the time mentioned in Paris one looked upon Liszt as a musical duplicate of Mozart. The adoring ones also recalled that at twelve Mozart had composed the buffo opera "La finta semplice" at the bid of the Emperor Joseph II. Liszt was to have a like opportunity to display his talent as composer. Florian's "Don Sancho, ou le Château de l'Amour" was tinkered into a libretto for a one act *Opéra féerie*, and Liszt began the work of composing.

How much of a hero Liszt was at that time you may gather from the fact that the "Avertissement"

which preceded the printed libretto stated that this text was only constructed in order to give vent to Liszt's talent; also that the composer was not yet eleven years old when the libretto was entrusted to him—which is only one of the usual liberties taken with the age of prodigies; their admirers cannot make them young enough!

Interrupted by concert trips—two to London and one in the French provinces—the work was finally completed, and was produced October 17, 1825. This happened at the Paris Opéra under the direction of Rudolf Kreutzer, and with the assistance of Adolphe Nourrit.

And the plot? Well, it is simple almost to the point of being inane: Elvira, daughter of a Spanish grandee, flees into the enchanted wood to escape the attentions of a hated noble suitor. She is met by Don Sancho, who is scenting out trouble, and the two fall to fight; Sancho knocks her helmet off and, *voilà*, a sweet head with stage curls. He falls at her feet and she loves him instant—*all exactly as it should be*. Then comes the inevitable night with the also inevitable storm, and the two lovers make tracks for the château de l'Amour, which is in this self same wood. But only those who love truly and purely may enter here, and at its door stand the bold and wicked sorcerer Alidor, who has made himself up in imitation of the hated suitor.

There is more fight and Don Sancho is wounded; upon this the lady vents a squeak, and believing her knight to be dead moans out her love for him. The rest is easy: Amour appears and leads the two into his château; the Don's wounds are court plastered neatly, he recovers and his father-in-law thinks he is good enough to admit into the family. Admitting that it is scarcely a scheme to please Ibsen I still find it very pretty, with just enough of the impossible to make it operatic.

The score of this opera was burned at the time of the Opéra fire. Contemporary journals give us some data about the performances, of which there were five in that year. The critic of the *Journal des Débats* attributes the success of the work entirely to the adulation and applause of the "détestables flatteurs" who swarmed about the composer. (Query: Why are pianists nearly always ruined by flattery?)

Reimann resents this and declares that as a matter of fact Liszt was not coddled half as much as any of a dozen fashionable prodigies have been since his time. And he adds, furthermore, that whatever flattery was heaped on his youthful head had as results only the awakening of his artistic self, his pride and a harmless vanity. The latter remained with him until his last days. No wonder: Think of the women!

It is reasonable to believe that under the conditions of such aristocratic circles in Vienna, Paris and London he grew to be a man long before his years. And with the earnestness of manhood there dawned upon him the fact that he was lamentably lacking in things other than music. Poetry, philosophy and religion—they all needed tending; above all was needed a teacher.

To order one's thoughts in anything at all was not easy in the Paris of those days: everything aided in distracting one.

The approaching revolution was accompanied by a struggle among the arts and among the artistic. Victor Hugo was the man of the hour—rather the one of the moment. What exciting artistic times they must have been. Would that some of us today had the red courage to wear scarlet waistcoats (Théophile Gautier swears that it was pink) and go to the theatre to fight for a cause artistic!

It was the time for "isms." The unusual was the mighty and the conventional was spat upon. Reimann cleverly calls it a literary "Hexensabbath"—

scarcely a time for Lamartine's ultra-Catholic poems, save as a contrast.

Naturally Liszt was bitten by mysticism. Thomas à Kempis, Chateaubriand and Lamartine all attracted him one after the other, and worried him not a little. Added to these were his concert trips—necessary to provide a living for himself and his parents—and his contrapuntal studies under Reicha. His health suffered and he went to Boulogne-sur-Mer for the necessary recuperation. While there his father died of typhoid. This parent had followed his son to Paris and there had arranged the business details of Liszt's concerts—another link of similarity to Mozart's case.

After his grief allowed him the use of his senses he sent for his mother to come to Paris from Vienna, and in the Rue Montholon they established a humble menage.

Of the immediately following events de Lenz gives a detailed description—count upon de Lenz for details every time: he hunted them with a keen nose and a sharper eye; and he never forgot de Lenz.

Liszt's first love affair dates from these days. She was the Countess Saint-Crig, and report has it that Liszt was shown the noble door. He did what most of us do under such humiliation: he longed for the peace of monkhood. His mother relates that Franz of the bleeding heart forsook the piano for the church. This only proves that every beginning is difficult—even love. After he became past grand master in the noble art of seduction he did not mope at failure—he it never forgotten, however, that he had precious few failures of this sort after the first.

It went pretty hard with the youth. His strength collapsed under the disappointment, and he was soon very sick.

Despite the necrology of Liszt published at that time by the "Etoile" Liszt recovered and pursued Saint Simonism madly. He hailed the July Revolution, and even celebrated it in his "Symphonie révolutionnaire." That stimulation was short lived, and a year after he looks to Paganini for artistic inspiration.

Then came his meeting with Chopin—who was "neither a Pole nor a Frenchman, nor a German," but was "from the land of Mozart, Raphael and Goethe," his fatherland being "the dream kingdom of poetry." Liszt, who, as Heine has it, was constantly poking his nose into the cauldron where the good Lord was brewing the future, found a great sedative in the peaceful dreaminess of Chopin—and for the time he was Liszt's ideal as Paganini had been before him. But, ever fickle, the restless Franz soon found Berlioz more stimulating and marveled at his artistic audacity.

So it went on from 1831 to 1834—the most fruitful of any one period for Liszt's development. He ran after the grotesque in art, and hunted high and low for the thing poetic. Ary Scheffer attracted him, because of the poetry hinted at in his portraits, and Liszt then planted the seeds of longing to express in music what the painter does on canvas or the poet in words. This desire remained with him, and later instigated such works as "Sposalizio," "Fantaisie après une lecture de Dante," "Harmonies poétiques et religieuses" and a string of others. Most interesting is the history of the "Legende des heiligen Franciscus von Paula," which inspired Liszt to composition, and in turn moved Doré to the Franciscus de Paula cartoons now in the National Museum at Pest. So, too, Smallfield painted the "Vogelpredigt" of the Venetian Franciscus legend after Liszt's composition. Saint-Beuve's "Consolations" and Lamartine's "Pensées des morts" were thus put in music; so was Kaulbach's "Hunnenschlacht."



Reimann touches on two influences which came into Liszt's life during this period: Ballanche and Abbé Lamennais. Of the former he admired particularly the "Essai sur les institutions sociales" and the "Palingénésie." The fantastic here also appealed to him—Heine called this quality in Ballanche "vaporish"—and Liszt did not mind the little leaps across the boundaries of logic in the least. After the musician had grown to know Ballanche's "Formule générale" his cry was "Gott und Volk." This sounds enthusiastic and youthful enough.

When socialism takes root in a man all thoughts of religion are crowded out. So it was with Liszt, who thought less and less of the church; and finally following the Abbé Lamennais, he entered the camp of the anti-Catholics. The mother church had hauled up Lamennais very abruptly for some writings which had appeared in *L'Avenir*, of which the Abbé was editor; in fact, the publication was stopped by Papal decree. Lamennais refused to retract as completely as Rome desired. Instead he "flung his Jacobin cap on the Cross of Jesus" and published "Paroles d'un croyant." That was final. He and the church parted company, and nearly all of Lamennais' friends deserted him.

It was at this time that Liszt made his acquaintance, and soon loved him as a "fatherly friend and adviser." The ideas on art expressed in "Esquisse d'une philosophie" are said to have been the link which drew these two men closely together. Liszt retorted by dedicating his "Lyon" to M. F. de L. (1834)—who of course was Lamennais: the motto was "Vivre en travaillant ou mourir en combattant," which referred directly to Lamennais' "Affaires de Rome." Then the writer's sympathy for the Poles was also shared by the musician. It was unquestionably a great influence in Liszt's life, this intimacy with Lamennais.

The author believes that some of Liszt's ideas about love, marriage and domesticity are traceable to the writings of George Sand and Père Enfantin. The Comtesse d'Agoult period links directly on this—that memorable trip to Berne occurred in 1835—and doubtless Liszt believed that his actions in this affair were perfectly logical and not in the least immoral. Reimann thinks the best key to this incident will be found in Daniel Stern's "Nélida"; that is, to anyone who can read between the lines and unravel whatever there may be. Liszt's youth is now clearly over; with the d'Agoult affair he becomes a wanderer, leaving a train of loves—and Liszt pupils—behind him.

The ninth of Liszt's symphonic poems is "Hungaria," which was sketched in 1846, completed about 1853-6, and had its first performance in 1856 at Pest. Arthur Hahn, who has written sanely about this work, argues that the best in an artist matures under the influences of his native land. This scarcely holds good with Liszt, who was at heart a cosmopolitan in the full meaning of that tortured word; yet the music of the Hungarians—which we irrelevantly mass and call gypsy music—had great fascination for him. It was at Liszt's time a novelty to the musical world, had never been taken seriously, and in fact had never been trimmed down so that it might take its place among the music of civilized people.

As a child this music impressed him, but the real impressions came to him in 1838, when he paid a visit to his land of birth. Then he really studied it with an eye—or an ear—to its practical possibilities. He spent days and nights among these "chil-

dren of the steppes," and then—true to Liszt—he wrote about them.

"I visited them out there in their kingdom, slept with them under the open sky, played with their children, rewarded their girls, chatted with their chiefs, heard their concerts—one of their own free audiences—in the glow of their camp fire, pitched where chance had dictated."

Sentimental and romantic, you yawn? Well, yes, but don't forget that the writer had not yet gotten the Paris romanticism of 1830 out of his sensitive bones. That was not only an art movement, it was almost a malady.

This "Hungaria" is first cousin to the Liszt Hungarian Rhapsodies. But it is built on broader lines, and is, of course, with the distinction that it was conceived for the orchestra.

In moods it has many similarities with the rhapsodies. Melancholy, passion, mourning, gaiety, dreamy romance—the entire range of Magyar fickle moodiness plays itself out in this composition. The sudden vaulting from the extreme of one feeling to its antithesis is a characteristic of the national musical character. This may sound exaggerated, because of the possibilities of the orchestra through which Liszt speaks, but at bottom the music is sincere—that is with a Magyar sincerity.

With a short Introduction, Largo con duolo, the work begins gloomily enough. Chromatic steps and misplaced rhythmic accents are there—the gypsy is sounded already in this music.

Hungarian pride—something of which I believe the natives are proud to the extent of exaltation—crops out in the following Andante marziale. The episode sounds haughty: the Hungarian has flung back his head. In a moment it is all over again and he wails a tearful Largo.

Reinforced by new themes the martial mood returns, and then the inevitable violin solo works its way to the footlights. It is fantastic music, this sailing about in every key, which ends in a skyrocket cadenza.

Then comes an Allegro eroico, in which brass and drums blow and pound to the noisy glory of Hungary's pride and its usual contrast.

The development section is wild with varying moods—they all are paraded here and battle with each other. Joy conquers until the Funeral March claims its own share of importance and the sadness seems almost national. A stretto leads to the Presto giocoso, which is Hungarian revelry run very mad. Then the pompous Finale and the thing is done. Hungary has lived again in music.

The *Figaro* has unearthed a neat bon mot by Halevy. This musician was unpunctuality itself, and never knew what it was to keep the time of an appointment.

"Why don't you force yourself to be punctual?" someone asked him.

"Because I do not wish to," Halevy answered. "To be punctual means to wait on others!"

Here are conjugal statistics which I recommend to all young folk not contemplating matrimony. The *Journal Des Débats* takes them from the *Tam-Tam*, and they are compiled from the state of affairs existing in an English district:

Wives who have left their husbands to follow their lovers, 1,362; husbands who save themselves by getting rid of their wives, 2,371; couples who separate voluntarily, 4,120; couples who live in war

under the same eaves, 191,623; couples who live in complete indifference to each other, 510,132; couples who hate each other cordially, but mask their hatred behind politeness, 162,320; couples reputed to be happy, but are not so, 1,102; couples happy by comparison to the others who are more miserable, 135. Total number of unhappy ones, 872,565. The statisticians declare that in the entire district they found only seven couples that were completely happy. *C'est peu, disait Candide. C'est beaucoup, fit Martin!*

This bit of sweet word play I found in *Le Ménestrel*:

"A propos d'une artiste de l'Académie impériale de musique, Mlle. Fiocre, très jolie dans le ballet de 'Psyché,' de Corneille et de Molière, donné sur la scène du château de Versailles, Mme. Carotte cite un mot très.... vif par lequel s'abordaient les invités du maître:

"Avez-vous vu Mlle Fiocre faire l'Amour dans 'Psyché'?"

Philip Hale says that the Campanile at Venice fell in its endeavor to salute Arlo Bates, the novelist, of Boston. Has not Mr. Hale mistaken his man? Was it not F. "Hop." Smith, who had just begun his one millionth attack upon the Campanile with water color, brush and paper when the venerable structure revolted, crying aloud about the ninth hour, "Ecce homo! This is too much. I die butchered to make an American holiday." And then it crumbled.

Up in the hills of Franconia, where the cattle couch at ease on their fat shadows, is the spot which Rollo, that be-collared boy of the Rollo books, lived and enjoyed his pure existence. Until the other day I knew not the identity of this hero of my childhood. In the town hall a wooden tablet commemorates the spot where once he sang his Sunday school hymns and played solitaire with chaste marbles. His name, you ask! Dare I utter it aloud? Frédérique Rollo Comeé, of Boston Music Hall, is the original of the New Hampshire Rollo, the joy of innumerable battalions of school-boys. I found preserved one of his original Sunday school hymns and herewith transcribe it:

Mary had a little lamb,  
It's fleece was white as snow;  
It followed her to Pittsburg—  
And now look at the d—d thing!

MEMORIES tragic, sad and gay are recalled in the descriptions of first performances in the history of operatic music. "Première nights" in the month of October are notably important. October 5, 1762, at Vienna, was the date and place of the initial production of Gluck's **PREMIERE NIGHTS.** "Orpheus." Mozart's "Don Giovanni" was presented in public for the first time at Prague October 29, 1787, with a cast composed entirely of Italian singers. A distinguished audience, assembled at the Kärnthnertheater, Vienna, heard the first performance of Weber's "Euryanthe" on the evening of October 25, 1823. Wagner's "Rienzi" was sung for the first time in Dresden October 20, 1842, and on the same date and same city three years later (1845) Germany heard the first public performance of "Tannhäuser." Balfe's tuneful comic opera, "The Rose of Castile," was produced at the Lyceum Theatre in London October 29, 1857.

## The National Conservatory of Music of America,

128 East Seventeenth Street,  
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty consisting of

RAFAEL JOSEFFY,  
ADELE MARGULIES,  
LEOPOLD LICHTENBERG,  
LEO. SCHULZ,

EUGENE DUFRICHE,  
HENRY T. FINCK,  
MAX SPICKER,

CHARLES HEINROTH AND OTHERS.

The eighteenth scholastic year begins September 2 and ends May 1. Annual entrance examinations: Piano and Organ—Sept. 16, 10 A. M. to 12 M. and 2 to 4 P. M. Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments—September 18, 10 A. M. to 12 M. and 2 to 4 P. M. Singing—September 17, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M. Children's Day—September 20, Piano and Violin—10 A. M. to 12 M.; 2 to 4 P. M.

# Boston Music Notes.



BOSTON, Mass., September 27, 1902.

**L**ATE letters from Miss Clara Munger were dated Munich, where she was enjoying the opera season greatly. During the summer Miss Munger has been traveling in Italy and Switzerland, but the month of October will be devoted to music in Vienna, Berlin and Dresden. On the 25th she will sail for home on the Augusta Victoria from Hamburg and begin her season's teaching early in November. That she will have a busy season goes without saying, for the applications already would occupy more than the time she devotes to teaching. It will gratify her many friends both here and throughout the country to hear that she is in the best of health and has had a most enjoyable trip.

The Orpheus Club, of Somerville, begin rehearsals for its fourth season this week. The club will give three concerts this winter, and as usual will be assisted by prominent soloists. H. Carleton Slack is the conductor.

The New England Conservatory of Music makes the important announcement of the engagement of Georg Henschel as vocal teacher at the conservatory for the winter. This will be the last opportunity of studying with Mr. Henschel, as after his return to London in the spring he will devote his entire time to composition. This statement is made upon authority.

Edward Phillips is one of the younger teachers who has taken a studio in Steinert Hall this season. Mr. Phillips passed nearly five years in Europe, and for an entire opera season sang the leading bass roles at the Royal Mercadante Theatre, of Naples, Italy.

Miss Jessie Davis, who has been abroad for the past eighteen months studying in Paris with Harold Bauer, has returned to Boston and taken a studio, where she will devote some of her time to teaching. Miss Davis will be heard in concerts and recitals during the winter.

Quite a number of musicians are arranging to go to Worcester next Wednesday to hear Frederic Martin in the two programs for that day. Mr. Martin has a studio on Huntington avenue this winter and has made some fine engagements.

John Jewett Turner, after a delightful summer spent on the coast of Maine, has returned to his studio with a large number of pupils and begun his "teaching season" in a most satisfactory manner. Many of last year's pupils have begun work, while a number of new ones are booked for the winter. In addition to his work in Boston Mr. Turner

has a large class in Worcester, where he sings in one of the leading churches.

The marriage of Miss Ruby Cutter and Paul Savage came as a surprise to many of the friends of the young couple. They were married in Italy, August 23, Mr. and Mrs. Arthur Hubbard being present at the wedding. Mr. and Mrs. Savage will return to Paris for part of the winter, but will probably sing in London some time during the season.

The directors and faculty of the Faeltten Pianoforte School will give a reception at Faeltten Hall on the evening of September 29. During the summer Faeltten Hall has been remodeled and decorated, so that it is now one of the most attractive little halls in the city. The seating capacity is 150, and it is so artistic in every way it is a pleasure to even look into it.

"H. M. S. Pinafore" was given at the eighth annual performance of the Hingham Players' Club on September 17 and 19. The performance was under the direction of Frank O. Nash.

Miss Edith E. Torrey has charge of the vocal department of music at Wellesley College in addition to her work in the city at her studio. On the evening of September 22 Miss Torrey sang a group of songs in the Freshman concert. The music at Wellesley will be an important feature of the college year this winter, and Miss Torrey is most enthusiastic about the work there.

George H. Wilson, formerly well known in Boston for his association with musical work and criticism, and now manager of the Pittsburg Orchestra, has two talented daughters, who will soon start for Europe in company with their mother and younger sister. The eldest daughter, Katharine, is already spoken of as a charming piano player, especially in ensemble music, and last April she played the Schumann Piano Quintet in Pittsburg with the Kneisel Quartet. She will continue her study with Harold Bauer. The second daughter, Margaret, who has been with Winternitz and Kneisel the last two years in Boston—previous to that having had various teachers—will study in Paris with Marteau.

Everett E. Truette has been engaged to give an organ recital before the Brooklyn (N. Y.) Institute during the coming winter.

The piano normal department of the New England Conservatory of Music will give examinations on Wednesday afternoon, October 1, and Saturday afternoon, October 4. As in previous years, this institution will accept pupils in this department who upon examination show special musical ability. Application blanks for this department may be procured at the conservatory at its new location, at the corner of Huntington avenue and Gainsboro street.

The Cecilia rehearsals begin on Thursday next with a full chorus and great interest in the coming season's work. Mr. Henschel's Requiem will be given December

1 and 2, when he will conduct. Miss Henschel is to be the soprano.

The Boston Singing Club will give three concerts during the season on Wednesday evenings, December 17, February 11 and April 1. The composers to be represented at the first concert are Gallus, Pitt, Bradlee, Tschai-kowsky, Rheinberger, Burdett, Dvorák and Benedict. Their works will be unaccompanied. The February concert will consist entirely of operatic excerpts from famous composers, which have seldom been heard in Boston. The music of Schubert's "Rosamunde" will be given complete for the first time in Boston. The last concert in April will deal with sacred and secular works, with organ and orchestral accompaniments.

Mr. and Mrs. Arthur J. Hubbard arrived from Europe on Monday, and have already booked nearly all their time for the season.

## BOSTON SYMPHONY ORCHESTRA.

**T**HE twenty-second season of the Boston Symphony Orchestra in Boston will begin with a public rehearsal the afternoon of Friday, October 17, in Symphony Hall. The following night the first concert will be given.

There are to be given in Boston twenty-four concerts and the same number of public rehearsals. The concerts will take place on consecutive Saturday evenings from October 18 to May 2, omitting November 8, December 13, January 17, February 21 and March 21.

The public rehearsals will occur on consecutive Friday afternoons, beginning October 17 and ending March 14.

The soloists thus far engaged are: Madame Melba, Madame Schumann-Heink, Mme. Kirkby Lunn, Madame Bloomfield Zeisler, Miss Maud MacCarthy, Miss Elsa Ruegger, Anton van Rooy, Ben Davies, Raoul Pugno, Frederic Lamond, Harold Randolph, Hugo Heerman, Messrs. Kneisel, Adamowski, Schroeder and others.

## JULIE RIVE-KING.

**M**ME. JULIE RIVE-KING as the solo pianist at the festival of the New Hampshire Music Teachers' Association won a triumph. The festival was held at The Weirs in August. The following extract is from one of the leading papers in the State:

THE WEIRS, August 8.—One of the most interesting events of the week, in the piano recital line, was the concert given by Mme. Julie Rive-King, and those who were in attendance at the festival of the New Hampshire Music Teachers' Association were well repaid for the trouble and time expended in visiting The Weirs. . . .

She opened her recital by giving by request the List Tarantelle. It was so superbly executed as to prove at once that she is mistress of the piano. She evidently plays because she loves to play, and the pianist showed in all her work that fine balance of power typical of the true artist. A strong rhythm pulsed through even the Chopin numbers, and the most careful interpretation of pedalling, phrasing and breadth of tone quality, together with a tremendous reserve force and a magnificent technique, was manifest in all of her work.—The Union, Manchester, N. H., August 9, 1902.

Appended are paragraphs of Madame King's playing at the McKinley memorial service in the Central Church, Rochester:

MADAME KING DRAWS A CROWD.

She Plays Three Numbers in the Largest Church of Rochester, N. Y. ROCHESTER, N. Y., Sunday.—The auditorium of the Central Church, the largest in this city, was filled this evening. It had been

LECAULOIS, Paris,  
June 7, 1902.

We have just been present at a *soirée* particularly artistic—the song recital given by Theodor Björkstén at the Salle Pleyel. With a full, beautifully ringing voice, and with a prodigious diversity of accents, the eminent Swedish tenor interpreted, one after another, German *lieder*, romantic pages of Garat, Méhul, Guédron, and melodies of Delibes, Widor, Bemberg and Gounod, as well as Swedish, French, and Italian folksongs. Here we have certainly a singer of very rare musical intelligence. After the concert Victor Maurel warmly complimented Mr. Björkstén, who during the entire concert was enthusiastically applauded.



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## "The Times," London, England:

"Kocian was required to play encores after his solos, and at the end a 'Paderewski' demonstration took place, so that his appearance in London was an incontestable success."

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## SOUSA AND HIS BAND.



(Organized September, 1892.)

Oct.	1, St. Paul, Minn.	Mat & Eve., The Auditorium.
Wed.,	2, Minneapolis, Minn.	Mat. & Eve., The Lyceum.
Thur.,	3, Jamestown, N. D.	Matinee, Opera House.
Fri.,	4, Bismarck, N. D.	Evening, Athenaeum.
Sat.,	5, Billings, Mont.	Matinee, Billings Opera House.
Sun.,	6, Livingston, Mont.	Evening, Hefferlin Op. House.
Mon.,	7, Roseman, Mont.	Matinee, Roseman Op. House.
Tues.,	8, Helena, Mont.	Evening, Helena Theatre.
Wed.,	9, Butte, Mont.	Mat. & Eve., Broadway Theatre.
Thurs.,	10, Spokane, Wash.	Mat. & Eve., Spokane Theatre.
Fri.,	11, Tacoma, Wash.	Mat. & Eve., Tacoma Theatre.



announced that Mme. Julia Rive-King would play three numbers. There was the usual evening service, and Madame King appeared just before the collection. She played first the Chopin Nocturne in G minor. Following the sermon she played the Chopin Nocturne in G major, No. 12, and after the benediction Saint-Saëns' arrangement of Gluck's "Alceste."—New York Herald, September 15, 1902.

Central Church, which has the biggest auditorium in the city, was crowded to the doors last night. Every seat was occupied. A special feature is made of the musical program, and the regular church choir includes some of the best musical talent in this city.

Last night a special feature was the appearance of Mme. Julia Rive-King, concert pianist, who rendered two exquisite nocturnes by Chopin in her matchless style. They were listened to with such close attention that not a sound was heard throughout the vast assemblage, and the softest tones of the piano were distinctly audible in the remotest corner of the building. The first number by Madame King was the Nocturne in G minor, the exquisite harmony of which was beautifully brought out. The second selection was even more pleasing, being the Nocturne in G major, No. 12, which has a dainty theme. The brilliant variations of the theme through a maze of bewildering musical expressions held the audience spellbound. Madame King's masterful execution and musical feeling make her a leader among pianists. The concluding number was "Alceste," by Saint-Saëns.—Rochester Democrat, September 15, 1902.

#### Sally Frothingham Akers at Maine Festival.

MISS AKERS has been engaged to sing at the Maine Festival, appearing next Wednesday, October 8, in these songs:

Aria from The Pearl Fishers.....Bizet  
Songs—  
She Is So Fair.....Kate Douglas Wiggin  
(Dedicated to Miss Akers.)

Wand'ring Along.....Paderewski  
La Belle du Roi.....Holmes  
Miss Akers' early years were spent in Portland, and she is likely to cause special interest now, after her European and New York experience.

Miss Akers has produced some songs of original characteristics, and is also the first soprano of "The Singing Girls," the quartet favorably known to many circles.

#### David Bispham to Sail.

DAVID BISPHAM, who will make a concert and recital tour under the management of C. L. Graff Company, of New York, during the month of October, will sail from England on October 3. The time for which Mr. Bispham is available for concert and recital previous to the opera season has already been booked almost solid. As Mr. Bispham is available for recitals for so short a season, the city farthest West which he will visit in October is Minneapolis.

ELSA RUEGGER WITH PHILHARMONIC SOCIETY.—Henry Wolfsohn arranged during the past week for Elsa Ruegger, the brilliant Belgian 'cellist, to play with the Philharmonic Society in Carnegie Hall on Friday and Saturday, January 30 and 31. Another important engagement closed for her was with the Philadelphia Orchestra. Miss Ruegger will sail for this country from Antwerp on Saturday next.

Prince Ludwig Ferdinand of Bavaria, who during the Wagner Festival in the Prince Regent Theatre, of Munich, played every evening at a first violin desk, has composed an opera, "Ullranida," based on a text by Carmen Sylva, Queen of Roumania.

A young Polish composer, Felix Nowowiejski, won the Berlin Meyerbeer prize. The successful composition, "Die Rückkehr des verlorenen Sohnes," is an oratorio for soli, chorus, orchestra and organ. The amount of the prize is 4,500 marks.

## RICHARD BURMEISTER AND

## THE LISZT MONUMENT.

RICHARD BURMEISTER has arrived from Europe and resumed his duties at his studio, 604 Park avenue. While abroad he made arrangements for concertizing in Germany during the season of 1903-4, and it is not improbable that after that he may reside permanently in Germany. So it may be that this season will be the last one we will have Mr. Burmeister with us.

In Weimar, on May 30 and 31, Mr. Burmeister attended the celebration of the unveiling of the Liszt monument, which was a very imposing affair. He was told that the receipts of the concert which he and Madame Schumann-Heink gave in New York for the benefit of this monument had just completed the fund collected for this purpose. Most of the Liszt pupils were present at the celebration, also many other distinguished artists and deputations from musical societies who had come from different countries. Mr. Burmeister was the only representative from America.

After a stay of some weeks in St. Moritz, in the Engadine Valley of Switzerland and some flying trips to Dresden, Munich and Berlin, Mr. Burmeister spent the remainder of the summer in the Eremitage, near Bayreuth, devoting himself to work, also giving instruction to some American students.

On July 31 Mme. Cosima Wagner gave a musicale at the Villa Wahnfried in commemoration of the anniversary of her father's death, which occurred in Bayreuth on August 1 sixteen years ago. The program consisted, of course, only of compositions by Liszt, and was performed by Madame Schumann-Heink, Messrs. Burmeister, Felix Mottl and Herr Kraus. Madame Schumann-Heink, who will make an extensive concert tour in Germany during the month of October, is going to introduce in some cities there Mr. Burmeister's dramatic poem, "The Sisters," for contralto

and orchestra, which was performed by this popular singer in New York and Cincinnati last season with such a great success.

Mr. Burmeister is engaged for a number of concerts in New York and other cities of this country, and will give a recital in New York in the month of December in Mendelssohn Hall.

When the Liszt monument was unveiled in Weimar a few months ago THE MUSICAL COURIER printed a picture of the statue and a story of the unveiling and the musical ceremonies from the pen of Mr. Burmeister.

Here is another picture just received showing Richard Burmeister, Edward Reisenauer, Felix Weingartner and Bernhard Stavenhagen standing at the base of the statue immediately after the unveiling

Two interesting letters by Liszt have been discovered in the Archiepiscopal Library at Eilau. In one dated April 10, 1858, Liszt thanks the Abbé Davidik for a copy of his "study" on Saint Elizabeth, and states that he is desirous of composing some musical work in honor of the illustrious queen. In the second, dated June 26, of the same year, he asks the abbé for information respecting the liturgical hymns composed in her honor, as he wished to utilize them in his "Legend of St. Elizabeth" for choruses, soli and orchestra, which he was composing.

Marianne Brandt celebrated her sixtieth birthday on September 12 at Vienna. Although now forgotten, her name will be always associated with Wagner. At the first performance of "Parsifal," in 1882, she, alternately with Theresa Maltén, sang the part of Kundry, and her performance became the model for her successors in the role. She was a member of the famous Berlin Opera Quartet, which flourished twenty-five years ago.



Stavenhagen.  
Weingartner.

Reisenauer.  
Burmeister.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, September 28, 1902.

**I**N musical matters Chicago seems destined to become the Berlin of America.

Some smug Philistines of New York and Boston may smile at this assumption, but they have probably never studied the many points of similarity between Chicago and Berlin.

Like the modern German capital, this huge Western metropolis is new. To be new is to be fresh, and Chicago is very fresh. The Berlin of today was born after the Franco-Prussian war; Chicago became great through being destroyed by fire. Both events happened in 1871.

When Berlin started to make itself the musical centre of Europe Leipzig and Vienna were the cities that had the best orchestras, gave the best concerts, had the most famous pedagogues and attracted the greatest number of students.

Nothing daunted, Berlin founded its Bilse Orchestra (now the Berlin Philharmonic), four of whose members were Ysaye, Halir, Thomson and Hekking; built an imposing concert hall; endowed a Royal High School of Music; changed the personnel of its opera; reorganized that fossilized institution from top to bottom, and calmly asked old Emperor Wilhelm to make an increase of over 40 per cent. in his annual privy subsidy.

This energy quite paralyzed Berlin's rivals in musical Europe. Today Leipzig sleeps quietly the eternal sleep, and Vienna has not yet discovered that it is dead. In the same manner Chicago will some day pass New York and Boston. There is real, unbounded ambition here, and there is live, limitless energy. These qualities will win in the end over Boston's conservatism and New York's conceit.

A celebrated Englishman recently went West, stared at Chicago through a large pair of very accurate spectacles, and said solemnly: "You do things here." Yes, that's the secret of it. They do things in Chicago.

Like Berlin, this city has begun its serious endeavor in music by founding a permanent orchestra and establishing systematized conservatories. The emperor of Chicago is Bath House John, and he does not subsidize orchestras and music schools. Therefore it devolved entirely upon individual effort to make the proper beginnings, and it is a proof of Western spirit and Western sincerity that these beginnings were fostered and finally developed into prosperity and prominence.

This very building is the work of a man who believed that there were in Chicago enough musicians and music lovers to support the finest set of studios in the world, a modern theatre, several lecture halls and a first class concert auditorium, all under one roof. This man is C. C. Curtiss and his great work is the Fine Arts Building.

While I am writing there is a performance of comic opera going on downstairs; there is a rehearsal of conservatory students in Music Hall; there is a lecture recital in the small hall upstairs; and above and below, on all the ten spacious floors, are hundreds of teachers instructing hundreds of pupils. (N. B.—The walls are thick and I hear only the scratching of this pen.) It is the same story at Kimball Hall and at several other studio buildings.

The Chicago music schools are the largest in the world and the best in the world. They have enrolled over 6,000 students this season. Nowhere else can this showing be equaled or even approached.

The music schools here employ system—educational and business. No school can be successful without an educational system. At best, most conservatories outside of Chicago are run in a loose, haphazard fashion, without any aim but the personal profit of the owners. Underpaid teachers, each one working in his own way, do not constitute a faculty of power and efficiency; and if the faculty be not good, how can they educate pupils properly, thoroughly and practically? In most American music schools

the "faculty" as a body is a howling farce. I do not consider it an exaggeration to say that in Chicago one can get a more complete musical education than in any European city.

Of course, conservatories here, as everywhere else, are run to make money, but the competition is more keen, and therefore better work is done. To make money a director must have pupils, and to get pupils he must have teachers that do good work.

Like Berlin, Chicago, too, realizes its own worth, and feels quite free to accept its own judgment on matters musical. The criticism of Paris, or New York, or London, or Boston, leaves the Westerners quite unawed and indifferent. They wish to hear before they judge, and not infrequently in the cases of some well known artists they have completely reversed the critical verdict of the East. The servile, cringing attitude of several of the New York and Boston critical fraternity toward European operatic artists of fame is absolutely unknown in Chicago. Everybody is treated alike, and that is as it should be. Art is a common battleground, where the judges ought to decide without fear or favor.

And that brings us to the point of the American musician's standing in this community. A young teacher said recently in this office: "To me Chicago has been like an indulgent and rich old uncle. I came back from Europe last winter, after five years' study abroad. I had made no meteoric reputation there, so I knew I must teach here. All I could do was to wait and say: 'I am an American; give me a fair chance.' Well, they did, and a royal one it was. They cared nothing for the mop of uncombed hair which I had not, nor for the 'sky,' which my humble American ancestors had forgotten to add to their name. The people seemed to like my playing, and they said so. Now, after one year in Chicago I have two studios and two assistants, and am turning away pupils." This is a literal quotation, and the facts are true. Chicago, the most democratic city in the world, is the one place where the native born musician has an equal chance with the foreigner.

The manager is the man who most closely observes the musical barometer. I have observed a certain Chicago manager, and for the edification of some Eastern persons I should like to inform them that this particular man has already done for the coming season more actual business in dollars and cents than any New York manager. I can produce facts and figures, and am willing to wager on my man.

The musical festivals of the West, and the hundreds of musical clubs of the West all draw from Chicago. Of course, they use New York artists also, but the managers of festivals and club concerts are beginning to realize that Grau opera singers sing opera much better than they do oratorios and song recitals.

For instance, there was Nordica's singing of "The Messiah" last year in—but that is another story.

Like Berlin, in a single season Chicago has more concerts than New York. And I'll add that in a single season Chicago has more good concerts proportionately than Berlin. Nobody will pay here for a bad concert, or even use a free ticket. There is no room for mediocrity. That is because this city is sincere in its desire for musical cul-

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ture, and it understands that such culture can come only from frequent hearings of what is best in music.

The deficit of the Chicago Orchestra? True enough, but realize the enormous expense of maintaining such a body of men, and realize, too, how many concerts are given in a season. Those persons who do attend the Thomas concerts go there solely because they love the best kind of music. A study of the programs for this winter will clearly prove that point.

And Chicago will go on blazing the way for the cause of good music in the West. We are the pivotal point here. The great, strong, intense West looks to us for musical opinions, and sends its children to our schools for musical education. Were I permitted to use slang in this column I should say "We are It."

Do you ever realize, my dear Boston and New York critics, that your papers are not read west of Rochester, N. Y., south of Camden, N. J., or north of Albany, N. Y.?

Watch Chicago. Wait until it gets some more smoke out of its eyes, and some more grime from its hands. Then you will all accord her the top line in the world's mighty concert.

"The unsuccessful musician waits for something to turn up. That's Micawberizing. The successful musician gets out and hustles and turns up things on his own account. And that, usually, is advertising."

Here are the programs for the five concerts to be given this season by the Apollo Club, one of the most successful local singing societies:

FIRST CONCERT, MONDAY, NOVEMBER 10, 1902.  
The Spectre's Bride.....Dvorák  
Hora Novissima.....Parker

SECOND CONCERT, THURSDAY, DECEMBER 25, 1902.  
The Messiah.....Händel

THIRD CONCERT (EXTRA), SUNDAY, DECEMBER 28, 1902.  
The Messiah.....Händel

FOURTH CONCERT, MONDAY, FEBRUARY 9, 1903.  
The Creation (first and second parts).....Haydn  
The Hymn of Praise.....Mendelssohn

FIFTH CONCERT, MONDAY, MARCH 23, 1903.  
The Dream of Gerontius.....Elgar

The dailies have a story about Jessie Bartlett Davis and the sheriff. Does the sheriff contemplate going on the stage?

"The Prince of Pilsen," a two act musical comedy by Gustav Luders and Frank Pixley, received its first Chicago presentation at the Studebaker Theatre last week. The work was enthusiastically received, and the box office is proving that the public believes all the pretty things that were written by the critics.

And indeed the "Prince of Pilsen" deserves a long and profitable run. There is nothing left out that a first class modern musical comedy should have, and there is nothing put in that makes so many of them a bore.

Pixley has found a fertile motive in a Cincinnati brewer, whom he lands in Nice, where he is mistaken for the Prince of Pilsen. The real highness arrives later and falls in love with the brewer's daughter. So no ill results from the brewer's short double life. This bald synopsis by no means does justice to the clever book, for it is full of piquant situations and written with a pen that loves its bit of satire.

"Vass you efer in Cincinnati, and do you know vat it is an alderman?" asks the brewer; "vell, an alderman in America is the same as a prince in Choimany." That line hit home here in Chicago.

Luder's music is dainty and melodious. The rhythms are not too conventional and the orchestration is characterized by an original and tactful use of the woodwind instruments. There are several ditties of the kind which urchins will soon whistle in the streets.

It is a wonder that with such talented chaps in the field as Luders and Pixley our New York managers feel compelled to stage there so many stupid English operas. It is a well known fact that no English work would "go" in New York without an entire new dress. Why "dress" these foreign products at great expense of time and money, when the naked native article would do, not only as well, but much better?

The "Prince of Pilsen" is a clean, clever bit of musical comedy, and in many respects the best play of its kind that has yet been done by Americans.

Somebody suggests that if Chicago churches have whistling solos, why cannot synagogues have duets on the jewsharp?

On September 26 Sousa celebrated the tenth anniversary of the founding of his band by opening a three days' engagement at the beautifully redecorated Auditorium. It was most appropriate that Mr. Sousa came here for this celebration, as his band was originally organized in this city, and backed by Chicago capital.

To describe the enthusiasm of the large audiences is superfluous; Sousa and success are synonymous. The popular composer and leader has long ago become a national institution.

To me, "Sousa Night" was the best of the three, for it brought forward some compositions that I had never heard before. "Sheridan's Ride," half descriptive and half symphonic, and a new suite, "Looking Upward," were my first introduction to Sousa, the serious composer. And the acquaintance proved both pleasant and profitable, for I heard two delightful works, and learned what could be done in the way of orchestral combination and tone coloring without the aid of stringed instruments.

The "Sheridan" piece is built on large lines, and by no

means confines itself to a cheap imitation of the famous general's ride. There are bugle calls and other martial paraphernalia, to be sure, but there are broad, eloquent themes, and counter themes, and there are development and sequence and contrast and climax.

The new suite is absolutely charming. It is divided into three parts, (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus." The orchestration throughout is rich and extremely characteristic, the first movement especially showing the hand of a master. I had not previously known that such variety of color and fineness of shading could be accomplished with a band. Sousa has studied well his Tchaikowsky, his Dvorák and his Massenet. This is apparent, too, in Sousa's band versions from the works of other composers.

Part two is an exquisite barcarole, in which the harmonic nuances are subtle and unusual. This movement tests well Mr. Sousa's store of melodic invention, for, though long, the piece sustains interest until the very original close.

"Mars and Venus" is a skillfully worked duet between two themes, one martial, the other lyric. The "Venus" theme is love music par excellence. A resounding climax and clever contrapuntal use of the two motives brings the movement to a brilliant and logical close. I wish that the popularity of Mr. Sousa's marches would wane, so that he would give us more of his serious self.

A Chicago firm announces the early publication of "Memories of an Old Organist." Memories are an incumbrance, and reminiscence is a disease.

Recently I heard in private two very remarkable violin concertos by Fritz Listemann, a Boston violinist of criminal modesty, who has been hiding his extraordinary talent all his life. The concertos are eminently modern in conception and treatment. Big, dignified themes, remarkable beauty of melody and utmost brilliancy of passage work further distinguish these concertos from the many recent compositions of that form. Fritz Listemann has written, besides, several volumes of smaller violin pieces. By all means dig out these things, you publishers. We have too few composers of that calibre in America.

There has always been here a great deal of discussion about the character of Theodore Thomas' programs. Lyman B. Glover, a critic of weight and discretion, writes this on the subject: "It has always been held by me, and plainly stated many times, that in consulting his own advanced preferences for the ultra classic music forms Mr. Thomas has alienated a great deal of support that might have been secured by more liberal views. People must be attracted before they can be educated in any art, and a conservative middle course, avoiding too much scientific music on the one hand and all merely trifling music on the

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other, could not have failed to add greatly to the patronage of the orchestra."

In Des Moines, too, they have a music critic. This is what he wrote in the *Leader*: "The latest thing to be the matter with Kansas is the great Wagner's overture to 'Tannhäuser,' as played by the Emporia band. An Emporia man who heard the effort is offering a dollar to anyone who will honestly say he liked it. Ed. Howe, the irrepressible genius of the *Atchison Globe*, is not willing to take up the bet of the Emporia man. In fact, he is entirely of the same opinion. He says he has heard the best orchestra in the country play the overture and it isn't 'so very good at the best.' 'There are places in 'Tannhäuser,'" he says, 'that reminds us of a quarrel in a saloon, and finally the saloonkeeper and his bouncer throw a lot of drunken men out of the window, taking the sash with them.' Mr. Howe has no use for 'Tannhäuser.' He thinks parts of it are 'monstrous nonsense,' and especially and in particular he thinks the selection in the hands of the Emporia band would be horrible. William Allen White, of the *Emporia Gazette*, through some strange aberration from civic pride, upholds Mr. Howe in his opinion. William Allen says he has never been in the bad place yet, but he certainly thinks the 'Tannhäuser' overture, as played by the Emporia band, 'sounded like hell, or at least approximately like it.' The *Gazette*, Mr. White maintains, is for good music as against ragtime; but honesty must compel it to admit that the overture as played by the Emporia band was not good music, but simply noise, and 'mighty uninteresting noise at that.' I don't wonder that the 'Tannhäuser' overture, as played by the Emporia band, 'sounded like hell.'"

Mascagni said before sailing from Europe: "The collective orchestras of New York, Boston and Washington have a world wide reputation, and I am anxious to hear them." You forget Chicago, signor, and the omission has already been noticed here. That was bad business.

In the decade composing the life of his band Sousa has officiated at 45,000 concerts in 600 towns of America and Europe, an experience requiring travel to the tremendous extent of 350,000 miles by land and water.

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## DUSS FAREWELL CONCERTS

AFTER an unusually brilliant season of about 130 consecutive nights at the St. Nicholas Garden, J. S. Duss gave his farewell concert on Saturday night to a house that completely packed the large auditorium. It was a very brilliant affair and immense enthusiasm prevailed. On this occasion Mr. Duss was presented with a magnificent medal by the members of the



THE MEDAL PRESENTED TO MR. DUSS.

band, the presentation speech being made by Mr. Bremer, president of the Musical Union, who is also a member of the band. It is probably the handsomest medal that has ever been presented to any band or orchestra leader in this country or anywhere else.

On Sunday night a grand jubilee farewell was given at Madison Square Garden by Duss. There must have been over 5,000 people present on this occasion, and no doubt several thousand were kept away by the threatening weather. The program was essentially a popular one and many encores were demanded. Of the soloists Charlotte G. George, contralto, deserves special mention for her splendid tone production, which told with marked effect all over the immense auditorium. Percy Hemus, baritone, sang the Toreador Song from "Carmen," and

received a great ovation from the large audience. The other soloists were Mr. Kryl, cornetist, and Mr. Piouts, violinist. Although these two very successful concerts were farewell appearances, Mr. Duss will return here for one last concert this year at the Metropolitan Opera House on Sunday evening, October 26. Mr. Duss has made a great many friends and admirers during his summer sojourn here, and no doubt will have a successful season on his four weeks' tour, beginning Wednesday evening next in Utica.

## ZELIE DE LUSSAN.

Mlle. ZELIE DE LUSSAN has filled her fourteenth consecutive season at Covent Garden, London, this year. Immediately upon the close of the season there she sailed for America to enter upon her transcontinental tour under the direction of Loudon G. Charlton. That Mlle. de Lussan is in superb health and at her very best vocally and artistically may be seen from the appended notices from the London press after the opening night of the opera, which was "Carmen," in which, of course, the American prima donna sang the title role:

Calvé's Carmen obscures some minds; but last night my chief pleasure was a Carmen that was not Calvé's. Mlle. Zelig de Lussan's Carmen remains unexaggerated, consistent. In a brief decade Calvé has overlaid the part with so many exaggerations, has taken so many liberties with the music that it is no longer Calvé as Carmen, but Carmen as Calvé. De Lussan is content to give us Carmen. Her cigarette girl is not a voluptuous freak—but, with all her faults, she is a woman.—*Sforzando*, in London Morning Leader, August 26, 1902.

Mlle. Zelig de Lussan has been singing the part of Carmen for years during the grand season at Covent Garden. The impersonation is now, perhaps, the most finished representation of this engaging character on the operatic stage. There is no exaggeration about it, but every point is made to tell. Mlle. de Lussan was in capital voice.—*Daily News*, London, August 26, 1902.

A hearty welcome was accorded Mlle. Zelig de Lussan, who once more exhibited a full measure of vocal skill, a complete grasp of the dramatic possibilities presented by the warm blooded and wayward Gypsy heroine, in which role, by the way, Mlle. de Lussan immediately established herself in favor with habitués of Covent Garden, when she made her début at the Opera House fourteen years ago. In full possession of her ample vocal resources, the talented artist made the dramatic points with her usual adroitness and certainty, and secured the emphatic approval of her audience.—*Telegraph*, London, August 26, 1902.

The Carmen of Mlle. Zelig de Lussan is looked upon, and deservedly so, as one of the very best Carmens in the operatic world. Her interpretation is too familiar to need critical notice, and when we have said it was quite up to her usual excellence we have said all that is necessary.—*Morning Advertiser*, London, August 26, 1902.

Mlle. Zelig de Lussan is quite the most popular and one of the best Carmens.—*Times*, London, August 26, 1902.

The American prima donna shone beyond all her associates, and the wayward character of the Spanish cigarette girl has rarely been rendered with more delightful abandon and finish.—*Truth*, London, August 26, 1902.

Last night Mlle. Zelig de Lussan was quite in her best form, singing and acting with extreme spirit and cleverness. Both in her gay and tragic moments she was equally effective.—*Pall Mall Gazette*, London, August 26, 1902.

HEATHE-GREGORY.—Heathe-Gregory, the American baritone, who last season met with unusual success in this country and England, has signed with C. L. Graff & Co. for the season of 1902-3.

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The Lankow Studios, at 890 Park Avenue, New York City, are closed from June 1 until October 1, when lady pupils will be received for instruction by Madame Lankow's assistants, Mrs. Jennie K. Gordon and Miss Mary N. Berry, and gentlemen pupils by Mr. Sylvester T. Ritter.

Madame Lankow has gone abroad to place several finished pupils. She returns and resumes her work on November 1.

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## THE WORCESTER FESTIVAL.

WORCESTER, MASS., September 28, 1902.

**T**HE forty-fifth annual festival of the Worcester County Musical Association opens Monday of this week at Mechanics' Hall and continues, as usual, until Friday night, when all the leading artists appear in their grand finale.

The question of supporting the festival is now paramount. Whether it will survive or perish will be known when the receipts of this week's concerts are figured. To maintain one of the great musical events of the world, to sustain the musical prestige that such a festival gives to the city, requires a large endowment fund or hearty financial support. If the festival continues to exist one or the other of these conditions must also exist. The sale of season tickets was small, though premiums were higher than last year. Of 800 season tickets less than 500 have been sold. There is a chance to make up for this by a steady demand for single tickets, and all who are interested in the success of the festival hope that this week will be the most successful and thoroughly satisfying in every way of any in local festival history. The Festival Chorus had its last rehearsal Friday night in Mechanics' Hall, prior to the public rehearsals of Monday afternoon and evening. The program book was issued Saturday and is the work of L. E. Hare. It reflects much credit upon the compiler and contains much valuable information.

Socially, festival week will be gayer than for several years. Many of the board are to entertain guests, and especially invited parties are expected from New York, Boston, Albany and Portland.

Daniel Frohman, Gabriilowitsch and Walter Damrosch will be in town for the Wednesday night concert. Suzanne Adams and Leo Stern will arrive on Tuesday. H. E. Krehbiel, of the New York Tribune; Mr. Burton, of the New York Sun, and R. R. Gardner, of the Boston Transcript, with many others, will come to Worcester on Monday. The Friday Morning Club will not entertain for the artists this year, but the Bohemian Club will give their usual Thursday night informal reception for the men artists and critics.

Mme. Suzanne Adams, the festival prima donna this year, will be one of the most popular artists the association has ever engaged, because of her flight across the ocean last year to accommodate the festival management, which was disappointed at the last moment in Madame Fames not being able to fill her engagement. Madame Adams arrived at Mechanics' Hall three hours before the time for her to sing and received an ovation. Her kindness in accommodating the management will not be forgotten, and she is sure to receive a royal reception on her first appearance Thursday night.

Geo. W. Chadwick's lyric drama, "Judith," which is to be given Tuesday evening, the opening night of the festival, appears to be one of the favorite works, and with

Campanari as Holofernes is attracting much attention among musicians.

It is interesting to know that the Worcester, England, Festival has just taken place and on the program were compositions by Mr. Chadwick and Horatio Parker, who were spoken of in highest praise by the English critics. The concerts took place in the Worcester Cathedral.

## Dr. Ion Jackson, the Tenor.

**D**R. JACKSON has a record of appearances throughout the country unrivaled by any other New York tenor. He has appeared with such well known organizations as the St. Louis Choral Symphony Society, Brooklyn Oratorio Society, Washington (D. C.) Choral Club, Mozart Club, Pittsburg; Ottawa (Canada) Choral Club, Montreal Oratorio Society, Springfield (Mass.) Festival, Eurydice Club, Toledo, Ohio; Meriden (Conn.) Choral Club, Concord (N. H.) Festival, Barre (Vt.) Spring Festival, St. Johnsbury (Vt.) Spring Festival, Orpheus Club, Easton, Pa.; Arion Society, Allentown, Pa.; Nashua (N. H.) Festival, Asheville (N. C.) Festival. Also recently in song recital and concert in New York city, Columbus, Ohio; Bethlehem, Pa.; Auburn, N. Y.; Akron, Ohio; Philadelphia, Pa.; Orange, N. J.; Dubuque, Ia.; Dayton, Ohio; Cleveland, Ohio; Springfield, Ill.; Richmond, Va., &c.

## Geyer with Kocian.

**A**RRANGEMENTS have been made by means of which the talented pianist Miss Julie Geyer is to be in the Kocian Company. This young girl is a splendid artist, with the finest kind of musical intelligence, and is a pianist of unquestionably powerful endowments. She will make excellent impressions wherever she plays, and she has great opportunity to become a representative pianist of the highest order, because she is full of talent. The Weber piano will be used by the company.

## Camilla Urso's Violins.

**T**HE violins of the late Camilla Urso are for sale. One is a Joseph Guarnerius del Jesu, and the other valuable one is a Guadagnini. Also a number of valuable bows, including a Dodd over 100 years old, and a bow presented to her by Joachim. These are all for sale.

## RAOUL PUGNO.

**R**AOUL PUGNO, the distinguished French pianist and composer, will open his tour in Boston on October 17, when he will play the Mozart Concerto in E flat with the Boston Symphony Orchestra. Manager Henry Wolfsohn has arranged an orchestral concert for his New York debut in Carnegie Hall on Tuesday evening, the 21st, when he will have the assistance of Walter Damrosch and his orchestra. At this introduction he will also play the Mozart Concerto and the Grieg A minor Concerto. The following is of interest to those unacquainted with the life and career of this brilliant artist. It was not until December 23, 1893, that Pugno appeared before the public as a virtuoso.

He was born at Montrouge, Ile de France. The rudiments of his musical education he received from his father, who, as Pugno said of him in a recent interview, "was a poor teacher of music, barely able to support himself, but who had the soul of an artist."

At the age of six Pugno competed with a large class of boys for entrance into the Paris Conservatoire. Then commenced years of continuous study, which eventually placed Pugno at the head of the graduating class, taking with it the first prizes for solfège, harmony and counterpoint and fugue, in the class of Ambroise Thomas. After this came years of retirement and private study and then his appearance in 1893, when his success was almost sensational. Since then Pugno has won universal fame. His most recent triumphs were in Germany and England. During June last he played in London, where he made one of the most sensational successes of his entire career. It is best summed up in an extract from the London Post of June 13, 1902: "There is no greater pianist living. His technic is magnificent. He can turn the piano into an orchestra, and also plays with the most exquisite softness and refinement. Every gradation of shade and light is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles Pugno to so high a rank; it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing." Some of his Berlin criticisms will be printed next week.

POWERS, OCTOBER 20.—Francis Fischer Powers will be here October 20, and not October 2, as was printed last week.

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## GEORGE DEVOLL

AND

## EDWIN ISHAM.



GEORGE DEVOLL, tenor, and Edwin Isham, baritone, of Boston, Mass., and London, England, who are returning from Europe, where they have achieved conspicuous social and artistic triumphs in the season just past, are announced by Loudon G. Charlton for this season.

Versatile artists both, of high rank, they have studied and worked together until they have attained a degree of perfection second to none in their chosen lines. Each is endowed with exceptional vocal and artistic gifts, attractive appearance and personality. Both have enjoyed the advantage of extensive musical training under the best masters in America and Europe.

Their repertory includes a wide range of the very best ancient and modern classical music. Of duets they make a specialty, as well as the negro folksongs which are almost never heard except in a vulgarized version. In these quaintly melodious negro airs, which they have idealized and raised to a fine art, these artists have scored some of their most pronounced successes on both sides of the water.

In the most exclusive drawing room musicales of London's smart set, in the White House, Washington, D. C., and in a limited number of the best houses in Boston during their brief stay in this country last winter, Mr. Devoll and Mr. Isham have established a vogue and a clientèle which have been augmented with their every appearance.

These rare and delightful artists will be heard this season in New York for the first time, but their fame and their prestige having preceded them, bookings for public and private engagements are in great demand.

During the London season just past Mr. Devoll and Mr. Isham have sung for H. H. the Princess of Monaco, H. H. the Rane of Sarawak, the Duchess of Abercorn, the Duchess of Marlborough, the Duchess of Sutherland, the Duchess of Manchester, the Marchioness of Londonderry, the Marchioness of Bristol, the Dowager Countess of Shrewsbury, the Countess of Carnarvon, the Countess of Powis, the Countess of Essex; Cora, Countess of Strafford; Isabel, Countess of Limerick, the Countess de Bosdari, the Viscountess Helmsley, the Viscountess Galway, the Viscountess Parker, the Lady Maud Warrender, the Hon. Mrs. Le Poer Trench, the Hon. Mrs. Eaton, Lady Sassoon, Lady Grey Egerton, Lady Cunard, Mrs. Adair, Mrs. Smith-Barry, Mrs. H. L. Bischoffsheim, Mrs. John Leslie, Mrs. Bradley-Martin, Mrs. Ronalds, Mrs. Alfred Parish, Mrs. Leggett, Mme. Jacques Blumenthal, Mrs. Carl Meyer, Alfred de Rothschild and others.

Here are two letters which explain themselves. One to the New York Herald from London bearing date July

27, the other a translation from a private letter from Paolo Tosti, relating to the very artistic work of Mr. Devoll and Mr. Isham:

Two young men who are well known in America have been remarkably successful here this season at private fashionable concerts. They are Edwin Isham and George Devoll, and they have had little time to themselves since they arrived here. In fact, hardly any social function where good music is expected is considered quite complete without these two singers. They have sung at private parties and concerts given by the Duchess of Abercorn, the Countess of Carnarvon, the Countess of Limerick, Cora Countess of Strafford, Viscountess Helmsley, Viscountess Galway, Mrs. Ronalds, Mrs. Adair, Mrs. Bischoffsheim, Mrs. Leggett and no end of others.

Permit me to present to you, with my highest recommendation, two artists of talent, Messrs. Devoll and Isham. Both of these gentlemen have beautiful voices and sing the songs of their original and interesting repertory in an exquisite manner. \* \* \*

## WAGNER'S FRIEND IS DEAD.

THE following facts in the romantic career of the late Mathilde Wesendonck, published in the *Sun* last Sunday, appeared some time ago in the "RACONTEUR" columns of THE MUSICAL COURIER:

Mathilde Wesendonck is dead. Who was she? Well, she was Isolde when Wagner was Tristan down on the beautiful shores of Zurich in the years 1857 and 1858. When he was in sore straits and had not where to lay his head he went to Zurich and Mr. Wesendonck rented to him for next to nothing a little chalet. There he dreamed out the second and third acts of "Tristan und Isolde," and succeeded in deeply interesting Mrs. Wesendonck in them. There had already been trouble between him and his patient first wife, Minna, because of his attentions to this woman, and in 1856 the Wagners were on the point of a separation. Richard wrote to his friend Praeger in London: "The devil is loose. I shall leave Zurich at once and come to you in Paris." But this time the trouble was smoothed over.

In the summer of 1859 the attachment of Wagner and Mrs. Wesendonck had reached such a stage that Wesendonck practically kicked the great composer out of his paradise. In later years, when questioned about it, Wesendonck admitted that he had forced Wagner to go. In 1865 Wagner wrote to the injured husband: "The incident that separated me from you about six years ago should be evaded; it has upset me and my life enough that you recognize me no longer and that I esteem myself less and less. All this suffering should have earned your forgiveness, and it would have been beautiful and noble to have forgiven me; but it is useless to demand the impossible, and I was in the wrong."

It was thoroughly characteristic of Wagner to regard his sufferings as so much more important than those of the husband whom he had wronged. Wagner always thought well of himself. But poor Isolde is dead at last. She must have been very old and very sorry for the past. Let the orchestra play the "Liebestod."

## INDIANAPOLIS.



VERY little of importance is going on in Indianapolis at the present time. This has been State Fair week here, and John Philip Sousa, and his inimitable band have proven on this occasion, as they have on several others, to be the crowning attraction. Sousa gave four concerts, and it is estimated that he played to at least 80,000 people. His programs were good, as they always are, with the usual number of encores to satisfy even the most tireless listener.

Percy Creelman and Chas. Daugherty, bass and tenor soloists at St. Paul's P. E. Church, have resigned their positions and have gone to New York for a year's study.

The Matinee Musical have issued their program for this season. They will give this year, besides the two artists' recitals, ten concerts. The visiting artists will be George Hamlin and E. A. MacDowell. It is to be regretted that the Matinee Musical, standing as it does for the advancement of music, does not put forth some special effort and bring to Indianapolis someone who has not been here before. The Matinee Musical is the only permanent organization in the city that imports artists, and unless they see fit to bring new people here our chances for hearing them are very small. As a matter of course, no fault is to be found with either Mr. Hamlin or Mr. MacDowell, but they have been here several times before.

It is said that Raoul Pugno will give a recital here shortly after the opening of his tour. The city is now being billed, and wherever one goes one sees the photo of this great artist.

Mrs. Minnie Murdock Kimball, of Marion, Ind., has been visiting here this week. Mrs. Kimball is an accomplished musician and a fine pianist. She studied with Edgar Sherwood, in Syracuse, N. Y., and later with Wm. H. Sherwood.

Miss Blanch Victoria O'Donnell, of Indianapolis, who has been spending two years with Leschetizky, in Vienna, returned this week. It is to be regretted that Indianapolis will lose Miss O'Donnell, as she goes to Houston, Tex., this week for permanent residence.

Prof. James S. Black, who is without doubt the veteran vocal teacher of Indiana, is visiting in New York.

The Musik Verein, Alexander Ernestinoff director, announces three concerts. The first one will be given in October and the second in December, at which concert Allen Spencer, of Chicago, will play the d'Albert Concerto with the orchestra. This will be Mr. Spencer's first trip to Indianapolis, and the event is being looked forward to with a great deal of pleasure.

Mrs. Mary Jeffery Christian, who is a pupil of Professor Black, has opened a studio for the purpose of giving vocal lessons. She is soprano soloist at the College Avenue Baptist Church.

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## CARL BACK IN NEW YORK.

**A**FTER a tour covering 10,000 miles, William C. Carl, the distinguished organist, returned to New York in time to resume his duties at the "Old First" Church last Sunday. When Mr. Carl started West, over two months ago, he had planned to make a tour of the Yellowstone Park and then travel where fancy directed. However, after spending ten days in the glorious park he was engaged to open a new organ at Helena, Mon. From Helena he went further West, visiting Seattle, Tacoma, Wash., and Portland, Ore., and at the last named city he was most hospitably entertained by the musical fraternity. While in Portland Mr. Carl planned a trip to Alaska, and in the meantime he visited British Columbia, going in turn to Banff Hot Springs, Lake Louise Field and Glacier, where he climbed the ice mountains. The scenery in this region Mr. Carl describes as the most beautiful, combining many Swiss lands into one.

Before giving his first recital in Vancouver Mr. Carl found it necessary to consult a dentist, and while in the dental office his attention was attracted to two little girls who were looking over a collection of magazines. To Mr. Carl's intense surprise one of the girls was at that moment looking at his picture in a back number of THE MUSICAL COURIER. Receiving permission, Mr. Carl took the magazine and later the picture was reproduced with an interesting article by one of the daily papers in Seattle.

As an article on the Alaska trip from Mr. Carl's pen has appeared in these columns, there will be no need here to describe his trip in that interesting country. However, on his return from there he made close connection for the journey to Victoria. There was really only five minutes left to change steamers and transfer the trunks from the hotel, but the steamer was held and the Victoria engagement played. Mr. Carl states the audience at Victoria was a most cultured one, and a very enthusiastic reception was accorded the organist, Arthur Longfield giving a supper in his honor. The next engagement was in Vancouver, which is a night run by boat from Victoria. There, too, Mr. Carl was received with enthusiasm. An audience of unusual proportions attended the first recital, and at the third appearance hundreds were turned away. After the first recital a supper in honor of the visiting musician was given in the chapel of the church. From Vancouver Mr. Carl returned to Seattle, and at his recital in that city hundreds were turned away. The recital was a subscription affair, and its great success was due to the splendid efforts of William M. Sheffield, editor of the *News Letter*. From Seattle Mr. Carl went to Tacoma, and there, through the influence of D. S. Johnston, the organist's stay in the city and his recital proved one of the important musical events of the year. Tacoma is a very musical town and Mr.

Carl's playing created great enthusiasm. Engaged to open a new organ at Spokane, Mr. Carl went there, and before leaving that place was engaged to "dedicate" another new organ in a nearby church. From the State of Washington Mr. Carl traveled back to Montana in order to fulfill a second or return engagement at Helena. From Helena he went to Great Falls, and in the rising and enterprising city Mr. Carl appeared under the auspices of one of the leading clubs. At 4:30 a. m. the next morning after the Great Falls recital, Mr. Carl took the "flyer" for New York.

In all Mr. Carl gave eleven recitals on his Western trip—Helena, two; Victoria, one; Vancouver, three; Seattle, one; Tacoma, one; Spokane, two, and Great Falls, one—and, most remarkable of all, he had not one engagement before leaving. The Western trip was planned in a hurry, and was in fact taken in place of a European trip arranged in the late spring. Mr. Carl has come back to New York more than enthusiastic over the wonders of this country and its achievements. The organist is most optimistic in his views. He said more attention than ever before is being centred upon art. Musicians are busy and organ builders are placing many new instruments throughout the West. The piano dealers are rushed with orders, many coming from Alaska. The people everywhere are active in matters musical. In referring to the organs Mr. Carl said there were many fine and modern instruments. In Vancouver Mr. Carl inaugurated one of English build, and in Victoria also played on one imported from England. In Great Falls, Helena and Spokane Mr. Carl played on organs recently sent on from the East. Many new churches are in course of construction, and as a matter of course organs have been ordered for these. Speaking of musical appreciation in the far West Mr. Carl said one could not ask for more. The audiences were very enthusiastic, and even on occasions when not requested to applaud would do so. They apparently appreciated the best music that can be offered. "Surely," added Mr. Carl, "when hundreds are turned away from an organ concert it shows that the people are interested. I heard at every turn enthusiastic expression for Madame Nordica and her work throughout the Northwest last season. She scored a triumph at every appearance, and the tour was so well arranged by Mr. Charlton that the societies under whose auspices the singer appeared found their treasuries enriched as the result of her visit."

Next week Mr. Carl plays with Duss in Buffalo, and on October 14 he will personally conduct the reopening of the Guilman Organ School.

COMSTOCK-WILSON.—THE MUSICAL COURIER has received cards announcing the marriage of Miss Annie Wilson to Louis Kossuth Comstock, at the Church of the Ascension, September 12, 1902. Congratulations to the groom, and best wishes for both.

## CLAVIER PIANO SCHOOL—AUTUMN TERM.

**T**UESDAY was examination and enrollment day at the Clavier Piano School, and in the evening the pretty hall at No. 11 West Twenty-second street presented a lively, animated scene. The pupils of last year have all returned, sunburned and hearty, and their enthusiasm was soon communicated to the newcomers.

The enrollment was very large—the classes in technic, interpretation and theory being well filled. As the students at the Clavier School are earnest in the desire to obtain a rounded musical education, they appreciate the advantages of the instruction to be had in the various departments.

This year an unusually attractive list of teachers is presented by the Clavier Piano School.

The following program was presented during the evening:

Fantaisie, C minor.....	Mozart
Sidney Steinheimer.	
Prelude, C sharp minor.....	Rachmaninoff
Miss Ethel O'Neil.	
Lecture, Rational Methods in Piano Playing.	
A. K. Virgil.	
Sonata, op. 27, No. 2.....	Beethoven
John R. Rebarer.	
Prelude, A flat minor.....	Chopin
Mazurka, op. 24, No. 1.....	Chopin
Novellette, No. 7.....	Schumann
Philip Cohn.	

The summer's rest seems to have worked for improvement. All the numbers were heard with keen delight and interest, Mr. Rebarer's rendition of "The Moonlight" bringing rounds of applause.

Mr. Virgil's lecture was impressive and convincing, and if any of the new players had any doubt as to the wisdom of adopting Clavier methods, Mr. Virgil removed it.

## I. E. Suckling to Manage Musin.

**T**HE management for this season of Ovid Musin, the Belgian violinist, who has returned to America for a limited number of appearances, will be in the hands of I. Edward Suckling at Steinway Hall. Mr. Suckling also has the exclusive management of Rafael Joseffy's recitals and concert engagements, nearly all of which are already booked for the season.

ASSUNTA DE ROSA.—Miss Assunta de Rosa, the young soprano who sang with the Kaltenborn Orchestra last Friday night, made the biggest hit of any of the soloists who have appeared there this season. She sang the "Flower Song" from "Faust" in a way that captivated the audience. She was recalled four times, and was obliged to sing an encore, accompanied on the piano by Mme. Marie Parcello.

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## Mrs. H. H. A. Beach.

Phantoms, op. 15, No. 2. Piano. Mrs. Hadden-Alexander, New York  
Wouldn't That Be Queer. Song. Master Erskine Porter, Narragansett, R. I.

## O. B. Brown.

Therefore the Redeemed of the Lord. Song. Alex. Musgrove, St. Paul, Minn.  
What Are These that Are Arrayed? Alex. Musgrove, St. Paul, Minn.

## George W. Chadwick.

Green Grows the Willow. Song. Dr. John C. Griggs, Brooklyn, N. Y.  
The Maiden and the Butterfly. Song. Mrs. Abbott, Taunton, Mass.  
The Maiden and the Butterfly. Miss Grace Parkinson, Valparaiso, Ind.  
Sweetheart, Thy Lips Are Touched With Flame. Song. Mrs. Grace Battis-Brown, New York city.  
Let Not Your Heart Be Troubled. Song. Alex. Musgrove, St. Paul, Minn.  
When Our Heads Are Bow'd With Woe. Song. Stephen Townsend, Gloucester, Mass.  
Lullaby. Song. Miss Elizabeth Patterson, London, England  
Lullaby. Song. Mrs. Anna E. Dexter, Boston, Mass.  
Bedouin Love Song. Miss Susanna E. Dercum, Philadelphia, Pa.  
Bedouin Love Song. Miss Josephine Stasen, Philadelphia, Pa.  
Bedouin Love Song. Conrad B. Kimball, Terre Haute, Ind.  
Two Folksongs. Dr. John C. Griggs, Brooklyn, N. Y.  
Two Folksongs. Mrs. Gertrude Hammond, New York city  
Two Folksongs. Miss Elvira Leveroni, Boston, Mass.  
Two Folksongs. Miss Elvira Leveroni, Lynn, Mass.  
The Miller's Daughter. Song. Mrs. Oscar Remmer, Kenilworth, Ill.  
The Miller's Daughter. Song. Mrs. F. W. Ortmann, Providence, R. I.  
He Loves Me. Song. Mrs. J. A. Loucheim, Philadelphia, Pa.  
He Loves Me. Song. Miss Anna Hensen, Grand Rapids, Mich.  
The Lament. Song. Mrs. George E. Bertrand, Minneapolis, Minn.

## Charles Dennee.

Chase of the Butterflies, op. 28, Miss Marado Carlisle, Lawrence, No. 4. Mass.  
Valse, op. 15, No. 5. Piano. Miss Agnes Mahan, New York city  
Happy Thoughts Mazurka, op. Miss Beatrice Pollak, New York 28, No. 3. Piano. city.

## Arthur Foote.

The Water Lily. Song. Miss Bessie Munsey, Valparaiso, Ind.  
The Night Has a Thousand Eyes. Song. Miss Bessie Munsey, Valparaiso, Ind.  
Sleep, Baby, Sleep. Song. Miss Bessie Munsey, Valparaiso, Ind.  
The Miller's Daughter. Loring Club, San Francisco, Cal.  
Nocturne, op. 50, No. 6. Organ. James W. Hill, Haverhill, Mass.  
Quintet in A minor. Mrs. Coe and string quartet, Evanston, Ill.  
Melody, op. 44. Violin. Arthur M. Taylor, Brooklyn, N. Y.

## Helen Hood.

The Violet. Song. Mrs. Caroline M. Hardy, Brooklyn, N. Y.  
The Violet. Song. Mrs. N. G. Manning, South Bend, Ind.  
The Message of the Rose. Song. Miss Hilda Stumpf, New York city  
A Cornish Lullaby. Song. Miss Bessie Munsey, Valparaiso, Ind.  
A Cornish Lullaby. Song. Horace P. Dibble, Springfield, Mo.

## Clayton Johns.

Marie. Song. Miss Bessie Munsey, Valparaiso, Ind.

## Margaret Ruthven Lang.

A Bedtime Song. Mrs. Grace Battis-Brown, New York city

## Frank Lynes.

The Fisher Maiden. Song. Mrs. John Logan, Truro, N. S.  
He Was a Prince. Song. A. N. Brander, Oxford, N. S.

## Clara K. Rogers.

Confession. Song. Mrs. Gerard-Thiers, New York

## Charles P. Scott.

Dear Little Baretos. Song. Mrs. Helen A. Hunt, Portsmouth, N. H.  
Dear Little Baretos. Song. Miss Rose, Kearsarge, N. H.  
Father, in Thy Mysterious Presence. Trinity Congregational Church, Gloucester, Mass.  
Father, in Thy Mysterious Presence. Harvard Church, Brookline, Mass.

"Technic and Melody. A Fundamental Course for the Pianoforte." in three books, by Cornelius Gurliitt, abounds in the delightfully musical pieces of the most gifted of recent pedagogic writers for the piano. Definitions are clear. The text is divided so as to bring it in relation with the material to which it appertains. The independent treatment of the hands, the musical quality of the music even in the simplest exercises and pieces, and the clearness of the phrase struc-

ture all unite in making a series of pieces that are unique in piano literature of the first grades.

Book I is to be used from the beginning beyond Grade I. Book II, amply reviewing Book I, progresses to Grade II and prepares for the matter of Book III.

Book III does not abruptly continue from the end of Book II, but sets back sufficiently to afford a review of fundamental principles previously taken up.

The work is compact and complete. It affords a wide variety of material from many authors; all selected matter has been chosen for its fitness to the place it occupies and for its musical worth.

There is enough technical matter present to prepare amply for the mastery of the pieces.

A feature of great value in these books is the bibliography which occurs by key groups. These lists of pieces, grouped by the major and minor keys as they occur in the text, afford the instructor a wide variety for choice of supplementary material.

## Ruby Shotwell Piper, Soprano.

THIS lady, from St. Louis, Mo., was recently heard in Carnegie Hall in this heavy program:

Aria from The Freischütz. Von Weber  
Dream of an Hour. Tschaikowsky  
Aria (Jewel Song), from Faust. Gounod  
Aria, More Regal, from Queen of Sheba. Gounod  
Aria, My Heart, from Samson. Saint-Saëns

Mrs. Piper, a young society lady, has sung always, never however, as a professional. Prominent in St. Louis, her heart full of music, Robyn of that city encouraged her to come on to the metropolis for study, and she has consequently been taking a special course with Max Decsi, the teacher of such well known artists as Anita Rio, Alice Nielsen, Sibyl Sammis, Agnes Paul, Ion Jackson, Julian Walker and others famous as soloists.

On the occasion in question she made her first appearance in New York, and the unusual combination of beauty of voice, musical temperament, high intelligence and charming personality at once made this début noteworthy. Her low notes are of contralto like quality, possessing remarkable depth and fullness, while all her singing is illumined with that one essential, controlled emotion, which so appeals to the heart. She is musical to her finger tips, and sure of a career.

THE MUSICAL COURIER will send a representative to Stamford, Conn., to review a concert in which she will appear tomorrow night.

## Miss Bissell Returns.

MARIE SEYMOUR BISSELL has returned to New York and will resume teaching Thursday, October 2, at her studio, 489 Fifth avenue.

Miss Bissell's hours were mostly filled last June, and with the list of applications this fall her season will be as usual a most busy one. Her ability as a teacher is known throughout the United States, and her many excellent pupils are filling fine positions in church and on the concert stage. They return for her instruction year after year, which is proof positive of the great satisfaction and esteem in which she is held.

## Joachim Violin School.

THE school opened October 1, under the direction of Geraldine Morgan, with Paul Morgan in charge of the orchestral classes, the 'cello and harmony departments. Nell Morgan is principal assistant for the violin. The two orchestral classes will reorganize November 1, and the harmony class immediately, under the charge of Mr. Morgan, who has been particularly successful with both. He has originated some original and highly successful specialties in connection with the usually dry harmony study, so the pupils are enthusiastic. The students' concerts will be continued, and a busier season than that of last year is anticipated.

## Gabrilowitsch Here.

Ossip Gabrilowitsch, the pianist, arrived here from Europe yesterday.

## EUROPEAN NOTES.

Georges Colleuille, the aged regisseur of the Paris Opéra, is dead.

Mozart's "Zaide"—Robert Hirschfeld's version—is to have its first performance in Vienna early this month.

Magda Dvorák, the daughter of Anton Dvorák, appeared in Böhmisch-Skalitz as a lieder singer with great success.

The birth house of Peter Benoit in Meirelbeke has been marked by a memorial tablet. The occasion was one of festivity.

Subscriptions for the purchase of the Klinger Beethoven statue have been so liberal in Leipsic that the city hopes to have the purchase money all collected by January of next year.

The late Theresa Stolz showed her appreciation of Verdi at the time of that master's death by paying for the artistic decoration of the crypt which contains the remains of Verdi and his wife.

Raoul v. Koczalski has composed a three act opera, "Rymond," which will be performed October 20 in Elberfeld for the first time. The libretto treats a subject of Lithuanian history.

## Angelo Fronani.

ANGELO FRONANI has been secured by Loudon G. Charlton to accompany Mlle. Zélie de Lussan in her transcontinental tour of seventy-five or 100 recitals, which begins in November.

Mr. Fronani inherits from his German mother and Italian father those very essential factors and musicianly qualities for success—technic and temperament. Since returning from his finishing musical course in Leipsic and Berlin he has resided in Washington, D. C., where his father is acting consul for Italy. He has repeated on this side of the water the brilliant successes he made in Europe.

## Rive-King's Recital Postponed.

MME. JULIE RIVE-KING was announced to give a piano recital at Gimbel Brothers, Philadelphia, this (Wednesday) afternoon. It has been postponed until next Monday afternoon at 3 o'clock.

MADAME ROSA LINDE.—Madame Rosa Linde, contralto, whose great successes with the principal musical societies of America, stamp her as one of the best contraltos of today, has signed for the season 1902-3 with the C. L. Graff Company. Madame Linde is available for concerts, recitals and oratorios.

MAX BENDIX.—Herman Hans Wetzler, who will give a series of orchestral concerts at Carnegie Hall, New York, during the coming season, has engaged Max Bendix for two performances. Mr. Bendix will appear in recital at Mendelssohn Hall in November.

THE MINKOWSKYS.—Mr. and Mrs. Giacomo Minkowsky have resumed teaching at their Carnegie Hall studios with a large class of pupils. Next summer Mr. Minkowsky will take a number of his pupils abroad, where they will make their débuts.

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# Greater New York.

NEW YORK, September 29, 1902.

**S**IBYL SAMMIS, one of the numerous artist pupils of Max Decsi (who attracts some of the finest voices in New York), recently sang at the elegant and spacious studio of Mr. Decsi, for an invited company, the "Fides" aria from Meyerbeer's "Prophet" and the big "Trovatore" aria, by Verdi.

Miss Sammis is no novice in concert singing, inasmuch as for some years past she has traveled a large portion of the season with a successful company, and previous to that making her first appearance in the metropolis as soloist with Brooke's Band.

This paper has referred to her frequently, and the beautiful portraits of this singer illumine these pages often. It is only recently, however, that she has come into possession of the sweet upper tones, thanks to Decsi. Her voice was always powerful, but improvement has been great under this sterling teacher, so that her hearers could not but remark on its flexibility, the full tones and the splendid style of her singing. The low A flat in the "Fides" aria and the high D flat in the Verdi aria give an idea of her range. George Bender played most musical and sympathetic accompaniments.

The Wirtz Piano School gives the first recital of the season on Friday evening, October 3, in the roomy school parlors with this program:

Sonata in C.....	Clementi	Water Nymph.....	Schytte
Sonata in D.....	Lillie Breng.	Sonata in D.....	Haydn
Sonata in D.....	Adolph Roermann.	Sonata in D.....	Clementi
Scherzo.....	Gade	Song of the Woodman.....	Lynes
Rondo.....	Mae Symes.	Good Night Song.....	Bold
Fluttering Leaves.....	Kolling	Invention No. 8.....	Bach
Hide and Seek.....	Schytte	Knight Rupert.....	Schumann
Morceau.....	Wollenhaupt	The Fountain.....	Bohm
Nightingale.....	Kullak	Etude.....	Ravina
	Mae Symes.		

Good work is done at the Wirtz school, pupils taken at the beginning and advanced to the highest pianistic attainment. The three young people who share in the above program are talented, and an invitation is extended to any interested.

Hubert Arnold, the well known violinist, returns from Canandaigua, where he as usual spent the summer, with his family and fiddle, and has already resumed teaching; also making dates for appearances as soloist at Montclair, later with the Banks Glee Club, twice in Newark (one of these with the Orpheus Society), three recitals in private houses here, &c. A new Guarnerius violin is a potent aid to the sensation his playing invariably creates. When he last played in Newark the *News* said among other things:

"The noted violinist compels applause—Arnold justifies his reputation as great artist by superb performances." The paper says he "won such hearty applause from a cultured and discriminating audience as solid and uncommon merits deserve. He is a matured artist whose talent is fully developed and whose intellectual power, abundant feeling, broad intelligence, musical temperament, artistic perception and technical equipment enable him to interpret a wide range of compositions with greater charm and more convincing and satisfying results than most of the noted violinists of the present. \* \* \* If Mr. Arnold had done nothing more than play the Spohr Adagio he would have proclaimed himself a great artist. In this \* \* \* his pulchre of finely modulated, beautiful tone, his dignity, breadth and purity of style, his solid musicianship, his capacity for and sincerity in emotional expression, and the clearness of his utterance of poetic sentiment, all resulted in as fine enjoyment as can be derived from violin playing. \* \* \* The 'Prize Song' was given with a beauty of tone and impassioned intensity that were as compelling in their effect as the singing of the same air by a great vocal artist, and that deeply moved the audience. In Tardini, Bazzini, Lubin and Wieniawski numbers the virtuosity of Mr. Arnold was given free rein, with brilliant and astonishing results. His completeness as an artist makes him one of the most satisfying musicians who have appeared here in a long time. \* \* \*

Carl M. Roeder announces a studio at Carnegie Hall hereafter, and in a neatly gotten up circular makes mention of his method, said to combine the most advanced educational ideas in music study, with a regular graded course of study. This comprehends touch, technic, ear training, reading, memorizing, analysis, practical harmony, interpretation, as well as in teaching methods. He will have an assistant for beginners, who will teach his methods, alternating lessons with him, so that the pupil is constantly under his eye. Mr. Roeder has arranged and classified all his material, leading on, step by step, to the highest attainment. A practical pianist himself, he knows the secrets of pianism, and his pupils study with understanding and enthusiasm. A contemporary said:

Mr. Roeder has learned the fundamental secret of all teaching, and therein lies much of his success—namely, that of interesting the pupil at every step in the study for its own sake, of making what is often almost meaningless drudgery, especially to the young, musically interesting and educational, and not merely formative. A fully developed technic, equal to the most exacting demands, mastery of the arm, wrist, hand and finger, and a perfect control of the keyboard, are, of course, insisted upon, but not to the exclusion or subordination of musical appreciation, feeling, taste and the highest forms of musical expression. The whole field of piano composition and musical literature has been searched for material which has merit and meaning and inspiration to supplant the barren exercises of a former day.

The Listemanns, violinist and cellist, have returned from a summer spent in Wisconsin, where they were able to quaff nature and the invigorating extract of hops, as produced by their brother, who had the good sense to become a business man. They had last year a busy season, playing and teaching, and if indications count for anything

this will excel it. Tonight, October 1, Franz Listemann appears as soloist at a concert at Lancaster, Pa.

W. H. Neidlinger is so well known as a composer, and was so prominent in New York half a score of years ago, that his return will interest many people. He has lived in Chicago for three years past, and has in this time superintended the production of a couple of his comic operas. He has already been singing in church, teaching voice, and will continue concentration of his gifts as composer by working on certain educational books for which he has contracted with prominent publishers. His "Small Songs for Small Singers" is well known, and he has published other books of similar character, writing both words and music. These are all illuminated with the most tasteful drawings and illustrations, done by a coworker in this unique field. There is no composer in America who produces works of this class, and Mr. Neidlinger has a monopoly. Superior musician, cultured man of the world, with the faculty of making and, better still, keeping friends, Neidlinger was one of the original founders of the Manuscript Society, and falls into old grooves easily.

Harriette Brower and Mr. Virgil unite in a recital at Albany, N. Y., this week, October 3, with this program:

Preludes, Nos. 1, 3, 20, 23 and 17.....	Chopin
Valse, op. 42.....	Chopin

Miss Harriette Brower.

Lecture, Rational Piano Study.

A. K. Virgil.

Technical Illustrations—

Chord Study, with marcato, legato and staccato touches.
Five Octave Velocity Scale Study.
Five Octave Velocity Arpeggios.
Scale in All Keys.
Scale Study in Different Grades of Power.
Rhythmic Scale.
Velocity Etudes, op. 290, Nos. 1 and 2 (Czerny).

Humoresque.....	Dvorak
Etincelles.....	Moszkowski
Rhapsodie No. 4.....	Liszt

Miss Harriette Brower.

Miss Brower returns to New York next week, teaching and playing, as usual. Later she gives with Louis A. Strempel, Albany's best basso, a piano and song recital.

The baritone, Adolf Dahm-Petersen, now under the management of Norma Knüpfel, was a caller this week.

Mr. Dahm-Petersen has aroused genuine enthusiasm both here and abroad, wherever he has appeared. The beauty of his voice, with the additional features of a rich, sympathetic quality, a sensitive, artistic temperament, broad musicianship and refinement in interpretation, must not be overlooked.

From infancy Mr. Dahm-Petersen has been surrounded by every advantage calculated to develop his remarkable talent for music, including the companionship and training of his mother, a well known singer of Norway.

He represents to the musical world an artist of finish at whose hand his extensive repertory of standard oratorios and songs of all countries receives admirable presentations.

His appearances in New York and other Eastern cities have been notable for the unanimous praise accorded him by press and public.

Tali Esen Morgan is no sooner out of the hot water of the tremendous season at Ocean Grove, of which he was

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sole manager and director of the music, than he finds himself in the perplexities and mass of detail necessary for his metropolitan winter. The big Y. M. C. A. chorus, meeting weekly at the Fifty-seventh Street Y. M. C. A., and singing every Sunday (once a month at Carnegie Hall); his New York and Brooklyn choruses, all occupy much time and attention, keeping every evening during the week filled. At Ocean Grove last July and August he gave "The Holy City," "Elijah" and "The Messiah," with the best obtainable soloists, such as Shanna Cumming, Sibyl Sammis, Julian Walker (the two latter pupils of Max Decsi), Rusling Wood (a noble young baritone voice) and a chorus of from 400 to 600 voices. This was a splendid work and interested thousands of people.

Elise Reimer's unique studio in Carnegie Hall, with its gallery and steep inner stairs, handsome pictures and decorations, is the Mecca of many singers who know and appreciate her as a song coach and accompanist. Possessing a wide acquaintance in song literature, having studied singing herself, and constantly associating with the leading singers, she occupies a field all to herself in the big Carnegie building. Her father is one of the best known of Ohio music men and teachers, living in London, Ohio, and there developing the talent which comes to him in large numbers.

Beatrice Loie Singerman, one of the Cappiani certificated pupils, who is competent to teach this Italian-German method, has recently made arrangements to visit New Brunswick, N. J., regularly. The neighboring town of Keyport will also come within Miss Singerman's range, and as the Cappiani method finds many strong adherents all over America, she will doubtless enroll many pupils.

Mrs. Harriet Darling, whose portrait was published in these columns some time ago, has already had her opening musicale, which occurred last week. She has many excellent voices in charge, and it is well known that she is the only teacher in New York who has a complete opera company composed of her pupils.

Caroline M. Polhamus, the soprano of the Bloomfield (N. J.) Westminster Presbyterian Church, is a California girl who has sung at that church three years, and is much beloved by the congregation. Her voice is pure soprano, dramatic quality, the fair singer herself of winning personality, and this undoubtedly goes far toward her popularity.

Copy of advertisement in a recent New York paper: "Piano wanted, for a young lady a beginner with carved legs."

This reminds one of the piano advertiser in the London *Saturday Review* who offered a piano for sale, "the property of a lady leaving England in remarkably elegant walnut case on carved supports."

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# MUSICAL CLUBS.

The Orpheus Club, of Newark, N. J., resumed rehearsals for the autumn, Monday evening, September 29.

Mrs. George Squires entertained the members of the Good Ground (L. I.) Musical Club Saturday evening last. Grace Church Vocal Society, Middletown, N. Y., will present Weber's "Jubilee" cantata at the first concert of the season, Wednesday, October 15.

The York City, Pa., Musical Association will hold weekly rehearsals throughout the season in the parish house of St. John's P. E. Church.

Carl Becker, of Syracuse, will conduct the rehearsals of the Men's Choral Union, of Watertown, N. Y., in the absence of the regular musical director, Mr. Phillips, who is now in Europe.

Names sometimes compel readers to think twice. For instance, the Tuesday Musicales of Rochester commenced its rehearsals for the season Monday evening, September 22. Handel's "Messiah" is the work to be studied.

A new musical club has been formed among the younger musicians of Rockland, Me. The members are Misses Marie Brown, Christine Moore, Annabel Williams, Elizabeth Washburn, Annie Jameson, Edith Sampson and Ella Sampson.

Harmony, a musical society at St. George, Staten Island, holds regular rehearsals Thursday evenings. O. H. Klein is the president and George Rudolph the musical director of the society. Several concerts with increased orchestra are given during the season.

The Pioneer Chorus, a new musical society, of Lockport, N. Y., has chosen the following board of officers: President, Elmer E. Smith; vice president, Mr. Stout; secretary, Olin Shaft; treasurer, Mrs. Gardner; librarian, John McParlin; conductor, Mr. Compton; directors, Messrs. Cordola, Morrel and Compton.

Good for Oshkosh, Wis. The oldest club of the town is the music club, now fifteen years old. The members of the club are Mr. and Mrs. J. Howard Jenkins, Mr. and Mrs. R. H. Halsey, Mr. and Mrs. John Hicks, Mr. and Mrs. Sylvanus Palmer, Mr. and Mrs. Ben Edgarton, Mr. and Mrs. Edward Paine, Mr. and Mrs. L. Frank Gates, Dr. and Mrs. Henry Fling, Miss Elizabeth Waters, Miss Anna O. Turnbull, Dr. and Mrs. Burton Clark, Mr. and Mrs. Luther Davies, Miss Martha Murdock, Miss Emma Murdock, Mr. and Mrs. Edward L. Wickwire, Mr. He-

man H. Powers, Daniel L. Johnson, James Jenkins, Mr. and Mrs. Frank L. Clark, Miss Grace Heward.

The Monday Musical Club, of Trenton, N. J., will give its first winter concert Friday evening, December 5. A charming program has been outlined by the conductor, Mr. Skilton, and among the songs which the club will rehearse for the occasion are: "Bridal Chorus," from "The Rose Maiden," Cowen; "Song of the Nuns," Jansen; "Sleighing Song," Delibes; seventeenth century hymn, arranged by Max Spicker; a Serenade, "Peggy" and "Mother's Song," by Neidlinger. Miss Mary Hallock is to be the piano soloist at the concert.

## Jessie Davis.

MISS JESSIE DAVIS, pianist, of Boston, has returned from Europe, where she has pursued her studies during the past eighteen months with Harold Bauer. Beginning in Paris in the spring of 1901, Miss Davis went in June to Geneva, where Mr. Bauer spent the summer teaching a large number of pupils who had gone there from various countries to obtain lessons from him. Returning to Paris in early September, Miss Davis worked with Mr. Bauer until he left for the American tour. During his absence she lived in Paris, studying, teaching and playing with success in several French salons and resumed her lessons on Mr. Bauer's return in May.

Miss Davis has taken a studio in Boston, where she will receive her pupils. She will also be heard this winter in concerts and recitals, at which she will play the Mason & Hamlin piano.

## Suzanne Adams-Leo Stern.

ME. SUZANNE ADAMS and Leo Stern arrived in this country on the White Star steamer Majestic Wednesday, September 24. Madame Adams' early arrival in America is due to the two appearances which she will sing at the Worcester Festival on October 2 and 3. Madame Adams will not appear with the Grau Metropolitan Opera Company this season, as she has been booked for concert, recital and oratorio performances for a tour to begin October 5 and ending April 15, and extending from New York to San Francisco, and from Canada to Texas. The tour is under the direction of C. L. Graff Company, New York. Mr. Stern will also make a concert and recital tour, and will appear many times in joint performances with Madame Adams.

## Mr. Klein's Studio Opens.

THE vocal studio of Hermann Klein, the London (formerly) vocal master, at 154 West Seventy-seventh street, is now open for the season. It has been especially arranged so as to meet the acoustic requirements essential to a proper estimate of voice and voice quality, and Mr. Klein will be enabled to make most valuable vocal tests based upon scientific and artistic rules.

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## Mrs. Boise.

MRS. HENRY SMOCK BOICE, the well known voice teacher, has resumed teaching at her new studio suite at 28 East Twenty-third street, New York, and at her residence studio, 127 McDonough street, Brooklyn. Miss Carolyn C. A. Lee, one of Mrs. Boice's pupils, has been engaged by the Washington Avenue Baptist Church, Brooklyn, as substitute for Mrs. Eva Gardner Coleman, who is ill.

A number of other pupils have been singing at summer resorts with considerable success. Among them is Miss Ray H. Stillman, who sang at Bethlehem. Two of her press notices are as follows:

Miss Ray H. Stillman, of New York city, soprano soloist of a Congregational church of Brooklyn, sang "I Will Extol Thee, O Lord," from Costa's oratorio of "Eli," at the morning service in Salem Lutheran Church, Bethlehem, yesterday. C. T. Bender accompanied Miss Stillman on the grand pipe organ. Miss Stillman is the possessor of a beautiful rich voice and sang in fine form, reaching the high notes with clearness and perfect command. All who had the pleasure of hearing her were delighted with the sweetness of her singing.—Bethlehem Times.

Miss Ray H. Stillman, of New York, the niece of Mrs. C. A. Wilson, of Church street, Bethlehem, who has been spending the past

week sight seeing in this vicinity, favored the members of Salem Church, Bethlehem, with a soprano solo at the morning service yesterday. The difficult setting of "I Will Extol Thee, O Lord," from Costa's oratorio of "Eli," she sang with ease, reaching the high notes with clearness and distinctness. Miss Stillman is the possessor of a most charming voice, both full and sweet. Every note sung gave evidence of careful training as well as of inherent talent. A Philadelphia organist and musician, who finished his musical training under the world known composer, Rheinberger, and who was present at the service yesterday, remarked that he had never heard such fullness and sweetness of voice combined. Those who were present and were privileged to hear Miss Stillman sing were profuse in their words of praise and admiration.—Bethlehem News.

Liza Lehmann's "Daisy Chain" will be sung at the Greene Avenue Baptist Church in Brooklyn by four of Mrs. Boice's pupils: Miss Carolyn A. Lee, soprano; Miss Kathryn M. Cloutier, contralto; Frederick P. Boynton, tenor, and Albert E. Andrews, baritone. Chilton R. Roselle, accompanist. The presentation will be under the direction of Mrs. Boice.

DEATH OF A PIANIST REPORTED.—The death of a European pianist named William or Guillaume Sauviet is reported at El Paso, Tex. Modern musical dictionaries contain no records of such an artist.

## Lamond.

FREDERIC LAMOND, pianist par excellence and specialist in Bach, Beethoven and Brahms, and addicted to the Mason & Hamlin piano, sails for this country on a preconceived plan to play concerts here, leaving Liverpool on the Majestic on October 15.

MISS JULIA ALLEN.—This promising young singer sailed from New York for Italy yesterday. She purposes to spend several years in Milan studying for the opera. Miss Allen was given a farewell benefit last Sunday afternoon in the Circle Auditorium. The beneficiary was assisted by the Kaltenborn String Quartet, Miss Egie Massei, pianist, and John Cheshire, harpist. A light and pleasing program was given.

LLOYD RAND IN ORATORIO.—Lloyd Rand, the tenor, who will appear in concert and oratorio with the leading musical organizations of the East and Middle West during the coming season, has been offered a three years' engagement with the Moody-Manners Grand Opera Company, of Covent Garden, London.

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